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Zinka Milanov as Elvira



Mario Del Monaco as Ernani



Leonard Warren as Don Carlo



Cesare Siepi as Silva

Revival of Ernani a Triumph for Singers

THE audience was undecided during most of the first act as to whether or not it was going to like "Ernani," revived at the Metropolitan on Nov. 23 after 27 years' somnolence. It seems a safe guess that a large part of the assemblage never had heard the opera before, and unfamiliar Verdi, particularly early Verdi, can be a rather unsettling experience. Moreover, the first act did not go too well, and the response of the audience was polite but noncommittal. As the evening progressed, however, the people on both sides of the footlights got their bearings, and by the time the final curtain was reached the revival could be described as a success.

Leonard Warren as Don Carlo, the principal and most viable role in the opera, was the first to break the ice. His difficult "Vieni meco," with cruelly high tessitura, brought forth cheers in the second act, as did the powerful soliloquy in the third act. Mr. Warren proved himself the master of this arduous role, and both his impeccable vocalism and his regal demeanor earned him a personal triumph.

Famous Soprano Solo

It was Zinka Milanov's misfortune that her big solo, the famous "Ernani, involami," came immediately upon her first entrance. It is an extremely difficult piece of ornamented singing to launch into cold, and Miss Milanov frequently requires a warming-up period before reaching the height of her vocal powers. But later on, especially in the duets and the trios, she displayed all of the accustomed grandeur of tone and the formidable vocal technique that distinguish her as a dramatic soprano.

Cesare Siepi gave the most fully developed dramatic performance of the evening as the old and lecherous Silva and was warmly applauded for his cavatina, "Infelice e tu credevi." In the title role, Mario Del Monaco let go with all the force of his big voice in a performance that made up in brilliance, pure intonation and sheer vocal impact what it may have lacked in artistic subtlety.

There are some fine passages in "Ernani" for chorus, particularly the celebrated unison chorus, "Si ridesti il Lon di Castiglia," and Kurt Adler's singers acquitted themselves ably here as well as in the big finale of Act III. An elaborate ballet sequence depicting the wedding celebration in the last act utilized music from Verdi operas and was distinguished by the stylish and beautifully controlled dancing of Melissa Hayden, supported by Pierre Lacotte and the corps de ballet.

Dimitri Mitropoulos' conducting, more noisy than sensitive, seemed to emphasize the crudities of Verdi's early style of orchestration, and all of the problems of tempo, rhythm and entrances apparently had not been completely ironed out between pit and stage. The new sets and costumes by Esteban Frances were erratic and sometimes confusing to the story line which certainly needs no assistance in that direction.

The scene at the tomb of Charlemagne was atmospheric and impressive, but the first two acts are given outdoor settings which make some key bits of the action incomprehensible. For example, the second act is supposed to take place in the great hall of Silva's castle which is lined with ancestral portraits. When Don Carlo comes to seize Ernani, Silva hides him in a secret place behind his own portrait and the castle is searched in vain by Don Carlo's men. Obviously this cannot take place in the open air, and the whole point of the scene is missed. A similar secret-panel episode in the first act also fails for the same reason. —Ronald Eyer

Die Meistersinger

Nov. 20.—In "Die Meistersinger" on this occasion Lawrence Davidson made his first performance of the season as Beckmesser. He gave a delightful account of himself and added to a thoroughly enjoyable evening. With the exception of the unusually slow preludes (the one to the third act threatened in spots to fall apart), Fritz Stiedry paced the opera well, and it was carried along with a feeling of verve.

Mr. Davidson's Beckmesser was more a laughed-at than felt-for character, and on these terms was eminently successful. The baritone's acting and facial expressions were perky and fresh, his singing secure, and his timing, particularly in scenes like the soliloquy of act three, expert. An interesting touch came during the final scene, just after Beckmesser made a fool of himself in the song contest. A brief look of misery flicked over his face and the man, for the first time, was seen as a person of pathos, as well as a clown.

The chief honor of the evening was Otto Edelmann's as Hans Sachs. He gave dignity and depth of character to the part, making of the cobbler a credible seer. —D. M. E.

La Bohème

Nov. 21.—In this particularly moving and lively performance of "La Bohème" Richard Tucker sang Rodolfo for the first time this season. This is a role in which Mr. Tucker seemed completely at home, and he

gave a vivid dramatic characterization of the poet. Vocally, he was in fine voice, his "Che gelida manina" noteworthy for its tenderness and smooth, lyrical line. Also there was no lack of ringing top tones in climaxes.

Completing the cast were Lucine Amara, as Mimì; Laurel Hurlay, as Musetta; Enzo Sordello, as Marcello; George Cehanovsky, as Schaunard; Norman Scott, as Colline; Alessio De Paolis, as Benoit; Charles Anthony, as Pargignol; Gerhard Pechner, as Alcindoro; and Calvin Marsh, as a Sergeant. The orchestra, under Thomas Schippers, was in good form, and the conductor gave a well-shaped reading of the score. —F. M., Jr.

Norma

Nov. 22.—At the season's fifth and last performance of Bellini's "Norma", newcomers to the cast were Kurt Baum, as Pollione, and Nicola Moscona, as Orovoso, in their first appearances in those roles this season, and Helen Vanni, who took the role of Clotilde for the first time at the Metropolitan. Maria Meneghini Callas was again heard in the title role, with Feodora Barbieri as Adalgisa, and James McCracken as Flavio. The performance was singularly lackluster and uneven, both on the stage and in the pit. Mr. Baum was not in best voice and his Pollione was not an impressive figure. Nor was Mr. Moscona in best form, although he sang with considerably more vigor than Mr. Baum. Miss Vanni performed her small role with a fresh, appealing voice.

Miss Callas and Miss Barbieri had splendid moments but both of them had troubles with pitch and production, and both were obviously under the cloud of strain and nervousness that seemed to hover over the whole performance. Fausto Cleva again conducted. —R. S.

Soiree and Don Pasquale

Nov. 24, 2:00.—The element of novelty in the Donizetti opera was the first appearance at the opera house of Charles Anthony as Ernesto. There was much to praise in his performance, notably the fresh and agreeable quality of his voice, and the smoothness of much of his singing. A more restrained, polished style should be Mr. Anthony's as the result of further experience in the role: on this occasion he attacked his climaxes with more vocal power than was really necessary. Mr. Anthony's colleagues in this performance were Hilde Gueden, as Norina; Fernando Corena, as Pasquale; Enzo Sordello, as Malatesta; and Alessio De Paolis, as the Notary. Thomas Schippers conducted the opera as well as "Soiree", in which Jean Lee Schoch, replacing Mary Ellen Moylan, danced earnestly and skillfully as the Girl. —R. A. E.

Aida

Nov. 24. — At the season's second performance of "Aida", Nell Rankin took the role of Amneris, replacing Feodora Barbieri, who was indisposed. Miss Rankin was not on the Metropolitan roster this year,

(Continued on page 25)

Photos by Frank Lerner



Melissa Hayden and Pierre Lacotte are featured in the elaborate ballet sequence in the last act of "Ernani"

Musical America

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Seasons Greelings

to our readers everywhere

High Vocal Standards Urged

THE New York Singing Teachers Association marked the 50th anniversary of its founding with a luncheon on Dec. 2 at the Sheraton-Astor Hotel. On hand to extend congratulations on this occasion were representatives of many leading musical organizations and institutions, including the Metropolitan Opera, the New York Philharmonic-Symphony Society, the National Music Council, the Music Critics Circle of New York and several others, including this magazine.

Representing the American Guild of Musical Artists was its president, John Brownlee, recently appointed director of the Manhattan College of Music, who also was the principal speaker of the afternoon. He addressed his remarks mainly to the need for maintaining high standards in the teaching profession and encouraging serious students of singing to have patience and fortitude in acquiring skill in their art in the face of quick and spectacular successes sometimes attained in radio, television and other popular entertainment fields by young people with little or no background of serious study.

HE ALSO touched upon the need for generally recognized standards of instruction among the teachers themselves and there came to the heart of a dilemma that has baffled vocal students and teachers alike from time immemorial, and one that the New York Singing Teachers Association should take the lead in solving as the first order of business at the beginning of its second half-century of existence.

It has been said derisively that every person who is capable of playing a song accompaniment or ever has raised his voice in public is a potential vocal teacher. It also has been said that there are as many different so-called "methods" of teaching singing as there are teachers, a phenomenon of which Mr. Brownlee also took note in his remarks. This overstates the case considerably, but the fact is that there are no recognized standards, no tangible criteria and no reliable certifications by which a student or anybody else can

ascertain the professional knowledge or ability of a teacher.

In a sense, this is true of teachers of all kinds, since the ability to teach is a gift, a kind of special talent in which many people of profound knowledge and personal ability are completely lacking. But in most faculties of professional learning, such as medicine, law, physics or engineering, there is a large body of concrete, factual knowledge, technique and procedure which are relatively standard and without which no one could even pretend to teach.

NOT so in singing. There are wildly different approaches to all such basic considerations as voice placement, breathing, tone production and vocal exercising. There are "traditional" methods, "modern" methods, "bel canto" methods, and "natural" methods. There are "isms" and panaceas of all descriptions. Be it said in extenuation of the many and diverse methods that they are justified in part by the fact that no two voices are exactly alike and thus cannot be counted upon to respond in the same way to any given course of training. But there is a body of basic knowledge about voice production, most of it simply physiological, which must form the groundwork for any sound system of teaching.

In search of a "method" that will be proper for their particular needs, voice students, as Mr. Brownlee also noted, do an extraordinary amount of "shopping about" among teachers, often not remaining long enough under the tutelage of any one teacher to get real benefit from his instruction. In many cases this is a fault in the student who may be fickle and impatient to achieve in a few months what may require years of arduous work.

Mostly, however, it is the fault of the teachers as a professional group. It is high time that they set up quasi-official standards among themselves and gave public certification to qualified persons. It would go far to mitigate confusion, "shopping" and the deprivations of mountebanks.

On the front cover

Gina Bachauer arrives in the United States on Jan. 8 for another of her extensive transcontinental tours. It includes over 60 appearances, a recital in Carnegie Hall on Feb. 20th, and it will end when the pianist plays at the May Festival at the University of Michigan at Ann Arbor. She comes to this country following a tour of the capitals of Europe this fall and appearances once again at the Greek festival in Athens last summer.

Born in Athens, Miss Bachauer first studied at the conservatory there, winning the gold medal, and at the Ecole Normale in Paris. Her teachers included the two eminent pianists Alfred Cortot and Sergei Rachmaninoff. She won the medal of honor in an International Competition in Vienna before making her concert debut shortly before World War II, in Athens, playing Tchaikovsky's B flat minor Piano Concerto, with Dimitri Mitropoulos conducting.

Tours of continental Europe, increasingly successful, were interrupted by the war, and Miss Bachauer devoted her time to benefit appearances for armed forces in Egypt. Her London debut in 1946 was as exceptional as that in New York four years later, and she has become a favorite artist in England and the United States, as well as elsewhere. She is married to the conductor Alex Sherman. RCA Victor issues her recordings. (Photograph by Antony Di Gesù, New York, N. Y.)



GINA
BACHAUER

MUSICAL AMERICA

National Report

Walter Leads Initial Concerts Of Los Angeles Philharmonic

Los Angeles.—Since Eduard van Beinum, the newly appointed musical director of the Los Angeles Philharmonic, will not arrive to assume his duties until January, it was fortunate that Bruno Walter consented to conduct the first two programs of the 38th season.

For the opening concerts, on Nov. 15 and 16 in Philharmonic Auditorium, there was no soloist, and the large audiences had the opportunity to enjoy Mr. Walter's unique art in a well-planned program consisting of Beethoven's Symphony No. 2, Brahms's Variations on a Theme by Haydn, and Dvorak's Symphony No. 4, in G major. This is all music close to the conductor's heart, and he played it with wonderful warmth and glowing tonal colors. The Beethoven was read in a beautifully restrained style, classical but never dry, while the Brahms and Dvorak were romanticism at its best, without any of the excess or exaggeration sometimes committed in that name.

Mozart and Mahler Played

Mozart and Mahler were the composers selected by Mr. Walter for his second concerts, on Nov. 21-23, and again both conductor and orchestra were in rare form. Mozart's Symphony in A, K. 201, was performed with exquisite delicacy, and Mahler's Fourth, long a Walter specialty, was interpreted with all his unique understanding. Irmgard Seefried made her first appearances here as soloist at these concerts. Her voice did not respond well to the upper reaches of "Ach, ich fühl's" from Mozart's "The Magic Flute", but she sang three Mahler songs—"Wo die schönen Trompeten blasen", "Ich bin der Welt abhanden gekommen", and "Ich atmet' einen linden Duft"—with a fine perception of their moods, and the fourth movement of the symphony in an appropriately naive and simple manner.

The Berlin Philharmonic played a single concert here in Shrine Auditorium on Nov. 18, Herbert von Karajan conducting. The integration of the ensemble and the delicacy of much of the playing excited general admiration, particularly in Mozart's "Haffner" Symphony. But Mr. von Karajan's leisurely tempos and his tendency to toy with the music somewhat mitigated the pleasure to be derived from the Prelude and "Liebestod" from Wagner's "Tristan und Isolde" and Brahms's Second Symphony.

John Gutman's new English version of Offenbach's "The Tales of Hoffmann" was given premiere performances by the opera department of the University of Southern California school of music, in Bovard Auditorium, Nov. 16, 17, and 20, with a subsequent performance in Thorne Hall, Occidental College. Gutman's translation is both sensible and singable, and as clearly enunciated by the student singers contributed much to the interest of the performance. The opera had been well prepared under Walter Ducloux's direction, and the sets and costumes of

John Blankenhip were interesting and sometimes original. Leading roles were sung by French Tickner, Ray Arbizu, Milton Briggs, Dennis Land, Neil Anstead, John Maloy, Howard Sutherland, James Coday, Valerie Sasine, Meg Seno, Marion Oles, James Gibbons, Virginia Bitar, Elizabeth Mosher, Nancy Foster, Carl Schultz, Ellen Barnard, Patricia Williams, Sally Sherrill.

Geza Anda's debut in the Music Guild series Nov. 28 in Wilshire Ebell Theater, was highly successful in demonstrating the young Hungarian pianist's virtuosity and his sound musicianship. The return of Moura Lympany to Philharmonic Auditorium on Nov. 24 also gave great pleasure by virtue of the pianist's poetic interpretations.

Other events have been the American Chamber Players in the Monday Evening Concert of Nov. 19; the Juilliard String Quartet in appearances in the Coleman Concerts in Pasadena, Nov. 18, and in Schoenberg Hall, UCLA, Nov. 23; the Yugoslav State Company of dancers, Philharmonic Auditorium, Nov. 9-10; the Paris Ballet of Lyette Darsonval, Philharmonic Auditorium, Nov. 14; the Fujiwara Opera Company in three performances, Nov. 16-17; Kovach and Rabovsky, Nov. 20; Elisabeth Schwarzkopf, on the Beverly Hills Music Association series, Nov. 10; Desire Ligeti, Immaculate Heart College Auditorium, Nov. 12; Tamara Toumanova, Philharmonic Auditorium, Nov. 13.

—Albert Goldberg

NASM Meets In Cleveland

Cleveland.—Six new schools were admitted to associate membership in the National Association of Schools of Music and seven schools were elected to full membership at the 32nd annual meeting, held here Nov. 23 and 24. The two-day session, attended by representatives of 231 member schools, was presided over by E. William Doty, dean of the School of Fine Arts, University of Texas.

Associate membership was granted to Arkansas State College, Jonesboro; Heidelberg College, Tiffin, Ohio; Mississippi College, Clinton; Oklahoma College, Chickasha; Ouachita

Baptist College, Arkadelphia, Ark.; and the University of Idaho, Moscow.

Schools promoted from associate to full membership were Appalachian State Teachers College, Boone, N. C.; Howard College, Birmingham, Ala.; McNeese State College, Lake Charles, La.; University of South Dakota, Vermillion; University of Utah, Salt Lake City; Virginia State College, Petersburg; and Washington University, St. Louis. Mo. Cottey College of Nevada, Missouri, was elected to junior college membership.

Officers chosen by the association for the coming year are E. William Doty, University of Texas, president; Thomas Gorton, University of Kansas, vice-president; Burnet C. Tuthill,

Memphis College of Music, secretary; and Frank B. Jordan, Drake University, treasurer.

Among those participating in the convention, which included discussions on audio-visual aids, musician-ship requirements, and accrediting, were Earl V. Moore, dean of the School of Music, University of Michigan; Howard Hanson, Eastman School of Music; William K. Selden, National Commission on Accrediting; Irwin J. Lubbers, representing the North Central Accrediting Association; and Gordon Sweet, dean, of the Southern Accrediting Association.

The delegates of the convention were guests of the Cleveland Orchestra at the two concerts.

Three Conductors Join In Cleveland Performance

Cleveland.—Artistically, the Cleveland Orchestra has had a smooth, successful time of it this season. In one program, Leon Fleisher proved himself a stirring virtuoso in his playing of Rachmaninoff's "Rhapsody on a Theme of Paganini" and the Franck "Symphonic Variations".

In this same program the orchestra's three conductors—George Szell, Robert Shaw, and Louis Lane—participated in a four-minute work, Charles Ives's "The Unanswered Question". Mr. Szell conducted the strings, Mr. Lane the woodwinds, and, offstage, Mr. Shaw directed the solo trumpeter, Louis Davidson.

The season's greatest triumph for Mr. Szell, however, was at a Wagner program, with Margaret Harshaw assisting. He revealed himself to be a superb musical architect with a fanatic attention to detail and phrasing, and with a tremendous flair for this turbulent, charged music. The sound he extracted from the orchestra was as big as regular concertgoers have remembered hearing. Miss Harshaw added to the joy of the occasion with clear intonation and torrents of beautiful sound.

Three welcome soloists appeared with the orchestra in November: Robert Casadesu, in the Beethoven Fourth Piano Concerto; Nathan Milstein, in the Tchaikovsky Violin Concerto; and Clifford Curzon, in the Grieg Piano Concerto. All lived up to expectations as leading interpreters. Mr. Milstein in particular displayed a virtuosity and dynamism that left most observers breathless. Mr. Curzon was powerful and unsenti-

mental in the familiar Grieg work.

For the Grieg concerto Mr. Szell conducted with his left hand, his right hand inflamed due to a sprain suffered while driving. At this concert he introduced Theme and Variations by a veteran Cleveland composer, Arthur Shepherd. The work is pleasing and expertly assembled. The composer was on hand at both concerts to receive well-earned applause. After the concert Mr. Szell left for a brief trip to Europe where he conducted in London with the Philharmonia Orchestra and in Baden-Baden.

The orchestra was scheduled to perform a new work by Louis Gruenberg in November, but the project was quietly dropped after a first "run-through" rehearsal. Better fortune was had with Vaughan Williams' Eighth Symphony, which was well-received by the Severance Hall audiences. The work seemed pleasant enough, but its thematic material is hardly overwhelming, even though it is elaborately dressed in resplendent orchestral robes.

Villa-Lobos Is Guest Conductor

Brazil's Heitor Villa-Lobos was the first of three guest conductors to direct the orchestra this season, in the wake of Mr. Szell's departure. He conducted a program of his own colorful music. Feature attraction was the first United States performance of his Fifth Piano Concerto, with Felicia Blumenthal as soloist. It was a disappointment, revealing the composer's melodic gifts in spots, but for the most part seeming ill-organized and rambling. From Miss Blumenthal's point of view, it was a fine opportunity for her to display virtuosity. Other Villa-Lobos offerings, the "Bachianas Brasileiras No. 7" and "Choros No. 6", showed the composer's penchant for melody, his vigor, and his long-windedness.

Mr. Shaw directed his first Twilight Concert, featuring Bach's Three-Piano Concerto with pianists Beatrice Erdely, Jean Geis, and Mr. Lane. Unfortunately, Mr. Shaw was a victim of a newspaper black-out that began Nov. 1 in Cleveland with a strike by the Cleveland Newspaper Guild against the Cleveland "Press". It forced all three newspapers to suspend publication for most of November and the lack of publicity resulted in only a little better than half a house for Mr. Shaw's first twilight



Officers of the National Association of Schools of Music for 1957: left to right, Burnet C. Tuthill, secretary; E. William Doty, president; Thomas Gorton, vice-president; and Frank B. Jordan, treasurer

National Report

program. Since the orchestra's regular programs are well-subscribed, the strike did not do serious injury to the subscription series.

The Cleveland Opera Association, under G. Bernardi, felt the news blackout severely. Despite artistic excellence, the NBC Opera Company drew weak houses on Nov. 23 and 24. "Madam Butterfly" played to half a hall, "The Marriage of Figaro" to even less. Frances Yeend was a full-throated, clear-voiced Cio-Cio-San. "Figaro" was pure delight, heard in an English version. Ralph Herbert was an able Figaro; Adelaide Bishop a joyous, saucy Susanna, and Frances Bible was effective as Cherubino.

Despite the strike, Mr. Bernardi had a goodly house for the Vienna Philharmonic, an orchestra of extreme tenderness, suppleness and warmth, as America is discovering. Perhaps its finest of several fine performances came in the Mozart "Haffner" Symphony. Under Carl Schuricht, this music was treated like chamber

music, so delicately was it handled.

Karamu Theater undertook an unusual project during November: it staged the Ruth and Thomas Martin English version of Mozart's "Così fan tutte," not for one night but for 14. According to Benno Frank, who produced it, this is probably the only time that "Così" has been given 14 nights in a row in the Western Hemisphere. Helmuth Wolfes was musical director and supplied the piano accompaniment.

For a semi-professional group, Karamu acquitted itself with honor. The production was smooth most of the time, even though the voices were not always of professional grace and strength. Nevertheless, it was choice entertainment and a daring undertaking. But Karamu has been doing daring deeds for five years now, and Cleveland is immensely proud of it. Right after "Così" closed, it was followed by Karamu's annual Yuletide operatic rite, "Amahl and the Night Visitors". —James Frankel

San Francisco Symphony Welcomed with New Players

San Francisco.—The San Francisco Symphony opened its new season in brilliant and auspicious manner on Nov. 29, with Enrique Jorda presenting Rossini's Overture to "La Gazza Ladra", Mozart's Symphony No. 41, Kodaly's Concerto for Orchestra, and Tchaikovsky's "Romeo and Juliet".

A new seating plan and about a dozen new players in the orchestra brought about notable tonal improvement. Mr. Jorda, himself, had gained both dignity and authority in his successful summer of guest appearances abroad. And the orchestra's technical performance had a welcome new precision as well as increased sonority.

The Kodaly work was given an exhilarating performance that made it the high point of the program. The Mozart was good, but could have had more lilt and suavity of nuance. Those who like the Tchaikovsky war horse found it richer and less hackneyed than usual. The first audience was obviously delighted. It was heard by three houses before the week ended.

The excellent National Swedish Chorus, with Karl-Olaf Johansson as the golden-voiced tenor soloist, found favor with a large Opera House audience on Nov. 30. Martin Lidstam won honors as director.

The initial appearance here of Irmgard Seefried was disappointing, in spite of the magnificent accompaniments played by Paul Ulanowsky, because hers seemed a self-conscious art. However, in the Hugo Wolf "Italienisches Liederbuch" excerpts and final Strauss songs she succeeded in projecting the meaning of the songs with happier artistry.

Also disappointing was the Yugoslav State Company's "Slavonic Rhapsody", although the costume display and tupan soloists were interesting.

The Little Symphony, directed by Gregory Millar, began its season on Nov. 21 and featured Gabor Rejto as solo cellist in two works — Haydn's Concerto in D and the stimulating Hindemith Cello Concert, which was really a piece of chamber music, scored for but ten instruments. Mr. Rejto is best known for his work with

the Alma Trio, but his solo playing was no less remarkable.

Mr. Millar also presented Mozart's "Fantasy for a Musical Clock", Haydn's "Military" Symphony, and the world premiere of a Concertino for Small Orchestra by James A. White, a disciple of Milhaud. The latter was more interesting than grateful to most ears. —Marjory M. Fisher

Symphony Boom In Indianapolis

Indianapolis, Ind.—Izler Solomon and the Indianapolis Symphony presented the season's third pair of subscription concerts Nov. 24-25 in the Murat Theater, with pianist Edwin Biltcliffe as soloist.

Although Mr. Biltcliffe, in his capacity of official orchestra pianist, has appeared some 25 times or more as soloist for various orchestra concerts, this marked his first subscription concert appearance as soloist. His performance of the Schumann A minor Concerto was distinguished. Mr. Biltcliffe will leave the United States on Jan. 1 for a three-month world tour as accompanist for Eleanor Steber.

Mr. Solomon and the orchestra were heard in the Berlioz "Roman Carnival" Overture, which was followed by an excitingly beautiful interpretation of the Bizet Symphony in C. The program concluded with Paul Creston's "Invocation and Dance", both the Bizet Symphony and the Creston work being heard for the first time here. The "Invocation and Dance" was well received by the audience.

The orchestra, which seems to have reached a zenith under its new conductor, played its fourth "standing room only" concert a week earlier. This municipal concert was highlighted by the performance of Gilbert Reese in a Saint-Saëns cello concerto.

Other noteworthy musical events included Martens Concerts' presentation of Rossini's "The Barber of Seville", with Julius Rudel directing. Members of the cast were Jaquelyne Moody, Frank Poretta, Richard Went-

worth, Cornell MacNeil, Joshua Hecht, Inez Crofts, and Ernest Anderson.

The Indianapolis Maennerchor filled its hall, the Athenaeum, for the opening concert of its 103rd season, on Nov. 17. Under its new director, Farrell Scott, its singing was hearty and stirring. The guest artist, soprano Beverly Bower, was delightful in the lighter selections on the program.

The Ensemble Music Society series opened Nov. 14 with the Beaux Arts Trio: Daniel Guilet, violin, Bernard Greenhouse, cello, Menahem Pressler, piano. The group, which began its

public appearances less than a year ago, performed Beethoven's Trio in B flat major (the "Archduke"), Ravel's A minor Trio, and Schubert's B flat Trio. It played with striking polish and refinement.

The Indianapolis Philharmonic, directed by Michael Bowles, opened its season on Nov. 27. Soloist Bela Boszormenyi-Nagy was heard in Beethoven's Piano Concerto No. 4. The orchestral program consisted of Beethoven's "Coriolanus" Overture, Mendelssohn's "A Midsummer Night's Dream", and Dvorak's Symphony No. 4. —Marjorie Suddith

Golschmann Offers Tansman Concerto in Boston Visit

Boston.—The fortnight past has been reasonably active but relatively uneventful, at least in terms of novelty.

But one piece of music new here has been proffered in this time. That was Alexandre Tansman's Concerto for Orchestra, introduced at the Nov. 23-24 concerts of the Boston Symphony by guest conductor Vladimir Golschmann. Indeed, this work of five movements, in alternation between slow and fast, soft and loud, was an American premiere. The single performance of it that I heard failed to establish it as music of decided individuality. Though it has much piquant and finely calculated dissonance, and even some of the strong acid distilled from the 12-tone system, Tansman's Concerto did not register very forcefully.

It could have been the performance, for an inescapable impression of superficiality was the residue of the entire concert. Mr. Golschmann is a sincere and conscientious musician, and the orchestra mostly played well for him. But he seldom seemed to be in full control of the players, and some things went wrong. The program otherwise consisted of Kabalevsky's Overture to "Colas Breugnon", Debussy's "La Mer", and the Fourth Symphony of Brahms.

Elgar Work Revived

Two weeks earlier, Charles Munch had dusted off Elgar's Introduction and Allegro for strings, which was a creditable enterprise and one productive of pleasant listening, especially since the Boston Symphony strings were at their rich and luminous best. Mr. Munch further offered Stravinsky's piddling ballet score, "Jeu de Cartes" and, in an eloquent and heroic-scaled performance, the C minor Symphony of Brahms. This last, evidently, the conductor had tinkered a little in the horn and timpani parts. He brought out much horn detail in the first movement, which proved interesting yet not distorted. But why he chose to substitute timpani rolls for the quarter notes Brahms wrote in the loud statement of the chorale in the finale, that is another matter.

Elisabeth Schwarzkopf, the beautiful blonde soprano, made her annual appearance in the Boston University Celebrity Series at Symphony Hall on Nov. 18. The first third of the stated program was uneasily delivered, but things picked up after that, and some of her finest singing was accomplished during a lengthy string of encores, which included Wolf's "Kennst du, das Land?" (which Miss Schwarzkopf always does magnificently) and "Mausfallen spruechlein", Schumann's "Der Nussbaum" and Schubert's "An die Musik". George Reeves was the

excellent collaborator at the piano.

As individual musicians, violinist Ruth Posselt and pianist Luise Vogerchian both have deservedly high reputations. As a duo they are new, however. Their first such Boston concert, at Jordan Hall on Nov. 14, indicated that the abilities of the two are well joined, that these artists together make not two musicians, but a well-integrated, sensitively-adjusted entity. The whole evening was pleasurable, from Schumann's A minor Sonata, through the A major Sonata of Bach, the Second Sonata by Charles Ives, the Duo Concertante of Stravinsky and Fauré's passionate A major Sonata.

Recital by Dyer-Bennet

Richard Dyer-Bennet has much increased his local following. His concert of art and folksongs in Jordan Hall, on Nov. 16, boasted an audience which required seats on stage, and a second program, the night following, was necessitated. He now bills himself "tenor and guitarist", and quite properly, for while he is no virtuoso of the guitar, his prowess upon the instrument has notably developed. But I wish he would abandon the idea of announcing numbers as he sings them, and return to the usual detailed printed program.

Alfred Nash Patterson, conducting the Chorus Pro Musica in Emmanuel Church, on Nov. 14, offered an unusual list. The pieces formed a survey of the "Magnificat", in treatment by various composers from Dufay, Schuetz and Monteverdi to Rachmaninoff and Schroeder. It was excellent choral work, enjoyed by a very large audience.

Other concerts here have been a violin recital by the young and greatly gifted Michael Rabin, in Symphony Hall, Nov. 11, and an evening of vocal and violin pieces by the Sprengling sisters—Una, violin, and Maeda, soprano—at Jordan Hall, Nov. 15. —Cyrus Durgin

Carnegie Hall Set for Razing

Plans to demolish Carnegie Hall in 1959 and to replace the musical landmark at 57th Street and Seventh Avenue in New York with a large office building have been set. The Glickman Realty Corporation, owners of the property, announced this after the Philharmonic-Symphony Society failed to exercise its option to buy. The option expired Nov. 22.

The Philharmonic has announced tentative plans to move into the proposed cultural center at Lincoln Square when its lease at Carnegie Hall expires in April, 1959.

Verdi, Todoliri, Elvira give the is show In the

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Verdi, some personalities of his time, and contemporary types. Eugenia Todolini (upper left) and Johanna Sophis Loewe, who created the rôle of Elvira in "Ernani". The singers were rivals and Verdi once threatened to give the rôle to Todolini. Francesco Maria Piave, librettist of "Ernani", is shown in caricature. The picture of Verdi dates back to about 1844. In the last sketch Doré presents types of opera singers of the period

Political Bomb Exploded With Ernani Premiere

By RONALD EYER

"ERNANI" was the fifth of Giuseppe Verdi's operas, written when the composer, considering the great length of his creative life, was a mere youth of 31. He already had had four operas produced at La Scala. The first, "Oberto, Conte di San Bonifacio", was a fair success and had 14 performances in its first season (1839). Hard upon its heels the following year came "Un Giorno di Regno", an unqualified failure which received one performance. (Meanwhile the young composer had suffered the loss to sickness and death of his entire little family—son, daughter and wife, all within the space of two years—a stunning blow from which he never completely recovered.)

Next came "Nabucco" (or "Nabucodonosor") in 1842, a sensational triumph of which Verdi declared: "With this opera my artistic career may truly be said to have begun." The fourth was "I Lombardi" (1843), a politically controversial work which involved him for the first time with censors representing the Austrian authorities who then ruled Italy. With 27 performances, it too was a success, though perhaps a little less brilliant at first than "Nabucco".

Verdi, by this time, was a rising young opera composer to be reckoned with wherever Italian opera was produced. Accordingly, after the success of "I Lombardi", he was approached by Count Mocenigo, head of the Teatro La Fenice in Venice to write an opera for the Carnival and Lent

season of 1843-44. La Fenice was, and is, one of the great operatic theaters of Italy; Donizetti, Rossini, Pacini and Mercadante were among those who had written especially for it, and Verdi was not loath to follow in their footsteps.

The question was a proper subject. He considered several, including "King Lear", Byron's "The Corsair", the story of Catherine Howard, and that of Cola di Rienzi, but all were unacceptable for one reason or another. Meanwhile a stimulating new poet, Victor Hugo, was stirring up a great commotion in France with his new concepts of romanticism (read liberalism) as opposed to classicism in literature, and Mocenigo suggested Hugo's "Cromwell". At first Verdi was delighted, but then doubts arose in his mind about certain technical problems, and he countered with the proposal that Hugo's "Hernani" be undertaken instead.

Arias by Bellini

The idea was not original with him. Bellini actually had written some arias to the same purpose in 1830, shortly before the play was produced in Paris, but abandoned the project when approval of production was denied by the police. Also an "Ernani" by one Vincenzo Gabussi was produced in Paris in 1834, and another by Alberto Mazzucato was announced for performance in Genoa in 1843. But duplication of subject was not an important consideration with com-

posers of this era, certainly not with Verdi, and he proceeded cheerfully to the task of planning his operatic version—changing and revising Hugo's play to fit the exigencies of the lyric theater as well as Verdi's musical conception of scene, character and dramatic action. This plan presently would be passed on to Piave to turn into text, but Verdi already was accustomed to dictating to his librettist exactly what he required down to the smallest detail, sometimes to the very words, and whatever praise or blame obtains therefrom must be credited mainly to the composer rather than to his hard-driven collaborator.

Verdi clearly was thinking much more about his opera than he was about fidelity to Victor Hugo in his setting of "Hernani". The opera is almost a travesty of the play; characters are overdrawn and distorted; important incidents in the drama are bewilderingly foreshortened or slighted; and much of the action is so flamboyant and seemingly lacking in motivation as to become ludicrous.

There is no need to go into the plot in detail. Suffice it to say that it concerns three Spanish noblemen—one is Don Carlo, destined to become Charles V—who are in love with the same woman. They intrigue relentlessly amongst each other, and one, Ernani, eventually pays off a pledge of honor to one of his rivals by plunging a dagger into his breast (he is the one, of course, with whom the woman, Elvira, is really in love).

Wrath of Hugo

Hugo was furious—as he was to be again when Verdi went to his cupboard for another subject, Rigoletto—and when the opera came to performance in Paris he insisted that the title be changed to "Il Proscritto" ("The Proscribed") to dissociate it from his play. Despite all vicissitudes, however, including political demonstrations and demands for changes and tonings-down on the part of conspiracy-conscious censors, "Ernani" was a popular success, and it is the earliest of Verdi's operas to maintain a place, however precarious, in contemporary repertoire.

It was first heard in New York at the Park Theater in 1847 and was used later that year to open the first season of the Astor Place Opera House. The first grand opera to be sung in San Francisco in 1853, it was not given at the Metropolitan until 1903 when the cast was headed by Sembrich, Scotti and Edouard de Reszke. It was revived in 1921 with Ponselle, Martinelli, Danise and Mardones, and again in 1929 with Pon-



Rosa Ponselle, as Elvira, in the Metropolitan Opera revival in 1921

selle, Pinza, Ruffo and Martinelli.

Viewed against the main body of Verdi's work, that is to say from "Rigoletto" to "Aida" and from there to "Otello" and "Falstaff", "Ernani" is an embryonic work. Yet it contains all of the elements that were to become the touchstones of his genius. True, the characters portrayed here, except for the vindictive Silva and, fleetingly, Don Carlo, are pasteboard figures. But they show flashes of the new realism, the concern with deeply personal, flesh-and-blood passions, moods and reactions of true people. The lofty religious and political themes are pushed somewhat into the background (but by no means abandoned) in the interest of the human drama and the play of powerful emotional forces that were to find their fulfillment in such gripping manifestations of romantic art as "Rigoletto", "Aida", "Il Trovatore", "La Traviata", and "Otello".

Character of Music

Musically, too, it is on the primitive side. The orchestra is still pretty much the "big guitar" that the symphonically minded will never cease to complain about; the brasses are crudely thrust in when volume is needed, and there is not much invention among inner instrumental parts. The set pieces, especially for the soloists, are still somewhat remote and declamatory and lacking in intimate identification with character; the famous "Ernani, inviolami", for instance, is not fraught with enough warmth and emotion fully to perform the duty assigned to it. The ensemble numbers, on the other hand, are remarkably effective. A highlight of the opera is the painstakingly devised and very beautiful trio in the last act; there is a nice duet for Elvira and Ernani in the second act; and the chorus has some fine pages including the sotto voce chorus in the first act, the unison chorus of the third act, and the concluding "A Carlo Magno sia gloria ed onor", a truly grand pronouncement.

One particularly interesting feature of the score is the introduction for the first time in the music of Verdi of an identifying musical theme for personages or events in the story, a device frequently employed by him in later works and of course elaborately developed by Wagner as the leitmotiv. In this case it is confined to references to Ernani's horn, the agreed upon instrument that is to summon him to self-destruction. The horn motive appears in the second and fourth acts as well as in the prelude. This, be it noted, was before the production of "Tannhäuser" and thus cannot be attributed to the inspiration of Wagner.

Giovanni Martinelli, as Ernani, in 1921



Artists and Management

Columbia Signs Johannesen, Zeitlin

Grant Johannesen, pianist, and Zvi Zeitlin, violinist, will appear under the management of the Coppicus & Schang division of Columbia Artists Management in the future. Mr. Johannesen, a native of Salt Lake City,



Grant Johannesen

has appeared extensively as recitalist and orchestral soloist here and abroad and has frequently been soloist on the Telephone Hour. He will make a coast-to-coast tour next season. Mr. Zeitlin, now scheduling engagements for next summer and the subsequent season, is likewise well-known for his appearances in South America, Europe, and the United States.



Zvi Zeitlin

Cluytens To Conduct Philharmonic

Andre Cluytens will be among the guest conductors of the New York Philharmonic-Symphony during the 1957-58 season. The Philharmonic-Symphony Society has previously announced that Dimitri Mitropoulos and Leonard Bernstein, as principal conductors, will share the musical responsibilities of next season, and that guest conductors would be announced when negotiations are completed.

Belgian-born Mr. Cluytens, who succeeded Charles Munch as permanent conductor of the Conservatoire Nationale in Paris in 1949, is currently making his first United States appearances as one of the two conductors of the Vienna Philharmonic on its initial United States tour.

Mr. Cluytens is also guest conductor each season of the Berlin Philharmonic and Vienna Philharmonic, both at home and on tour in other European cities. He has conducted at the Bayreuth Festival since 1955, and in the summer of 1957 will return to conduct "Parsifal" and "Die Meistersinger". Prior to World War II, he was musical director of the Lyons, Toulouse, and Bordeaux Opera Companies, after having served as assistant conductor of the opera in his native city, Antwerp. He is musical director of the Opéra-Comique and a regular conductor of the Opéra in Paris.

Rubin Management To End Operations

David W. Rubin Artists Management, Inc., will cease operation as of June 1, 1957. Founded in 1946 by David W. Rubin, the firm has represented a number of leading artists and musical attractions. Mr. Rubin, formerly President of Rubin Artists Management, is now artists representative with the Baldwin Piano Company, a position to which he was appointed on Oct. 1.

Arrangements are being made for artists currently under Rubin manage-

ment to transfer to other management. Thus far, Grant Johannesen, pianist, and Zvi Zeitlin, violinist, have been signed by the Coppicus & Schang division of Columbia Artists Management, Inc. (see story above).

Leinsdorf Engaged By Metropolitan

Rudolf Kempe, who was to have rejoined the Metropolitan later this month to conduct Richard Strauss's "Arabella" and two operas in Wagner's "Der Ring des Nibelungen" has had a recurrence of his recent illness and will be unable to fulfill his engagements at the Metropolitan Opera this season.

Erich Leinsdorf, who was a conductor at the Metropolitan from 1937-43 and 1944-45, has been engaged for the revival of "Arabella", the first performance of which will take place on Jan. 7, with Lisa della Casa in the title role, and with Hilde Gueden, George London, Ralph Herbert, and Jon Crain in other leading roles. Despite conducting commitments in Europe, Mr. Leinsdorf will be available for all performances of the Strauss work scheduled for this season.

Of the two "Ring" operas which Mr. Kempe was to have conducted, "Die Walküre" will be taken over by Dimitri Mitropoulos, while "Götterdämmerung" will be conducted by Fritz Stiedry, who will also be in charge of "Das Rheingold" and "Siegfried".

Appleton and Field Join Cosmetto

The duo-piano team of Appleton and Field have come under the Cosmetto Artist Management for the season 1957-58, with Mildred Shagal as their representative. The team, which made its debut in Town Hall in 1943, has since appeared extensively throughout the United States and Canada and have played with symphony orchestras in Cleveland,

Chicago, Los Angeles, and many other cities. Active in performing contemporary music, their repertoire includes important works of Stravinsky, Bartok, Milhaud, Hindemith, Fuleihan, Dello Joio and others.

The Little Singers of Paris, also under Cosmetto management, will arrive in Montreal on Jan. 14 to begin their seventh American tour. It will take them to such cities as Boston, Baltimore, Harrisburg, Cleveland, New Orleans, Pittsburgh, Atlanta, Chicago, Cincinnati, New York, and San Francisco on an itinerary of 80 performances, ending on April 10. They leave then for the Far East, then Europe, then South America, returning here again during the fall of 1958.

Cosmetto Management is also bringing Varel and Bailly to the United States for their first singing engagements here. This song-writing team whose songs are sung by popular French entertainers appeared on the Gary Moore Show over CBS-TV, then began an engagement at Quebec's "Chez Gerard" before returning for an Ed Sullivan Show over CBS-TV in December. They will make their first concert tour here with Les Chanteurs de Paris, during January and February, 1958.

National Artists Adds Five Names

National Artists Corporation has announced that management contracts have been signed with Fedora Barbieri, Italian contralto; Davis Cunningham, tenor; Joseph Boardman, baritone; Yury Boukoff, pianist; and Alexander Hilsberg, conductor.

For the past two seasons, Miss Barbieri has been heard in major roles with the Metropolitan Opera, and has sung regularly or as guest artist at La Scala in Milan, Covent Garden in London, the Teatro Colón in Buenos Aires, and at the Salzburg and Edinburgh Festivals.

Davis Cunningham has been heard with major opera companies and oratorio and concert societies here and abroad. He recently returned from a tour with the NBC Opera and he will appear in the American premiere of Prokofiev's "War and Peace", with the NBC-TV Opera on Jan. 13. He has sung with the New York City, San Francisco, and Central City Opera companies.

Joseph Boardman has been in Europe for the past few years. A native New Yorker, he received a Fulbright Scholarship in 1953 for further vocal study at the Hochschule für Musik in Hamburg. Since then he has appeared in leading roles in productions with the Hamburg, Münster, and Bremerhaven Operas.

Yury Boukoff, young Bulgarian pianist, made his Canadian debut on television on Nov. 15 and in concert on Nov. 19. He has won first prize in the National Bulgarian Competition, the International Geneva Competition, and the Marguerite Long-Jacques Thibaud Competition.

Alexander Hilsberg, who became musical director of the New Orleans Philharmonic-Symphony five years ago after serving as concertmaster of the Philadelphia Orchestra, has been guest conductor of the NBC Symphony and other major groups.

Sadler's Wells Ballet To Return in Fall

London.—The Sadler's Wells Ballet of the Royal Opera at Covent Garden will return next season for its fifth American tour. The ballet opens at the Metropolitan Opera House on Sept. 9 for a four-week engagement, following it they will embark on a 16-week transcontinental tour of the United States and Canada. This will be the longest tour the company will have made in North America. David L. Webster, general administrator of the Royal Opera, and Dame Ninette de Valois, director of the company, were recently in the United States to conclude arrangements with Sol Hurok, American manager of the tour.

Dame Margot Fonteyn again heads the list of ballerinas, which includes Beryl Grey, Nadia Nerina, Rowena Jackson, Svetlana Beriosova, and Elaine Fifield. Michael Somes will be the principal male dancer.

Frederick Ashton is again associate director of the tour, and Robert Irving is musical director.

Previous United States visits by the company were made in 1949, 1950, 1953, and 1955. The 1957-58 tour will include engagements in such principal cities as Boston, Philadelphia, Washington, Chicago, Los Angeles, San Francisco, Montreal, Toronto, Vancouver, and other places.

Vienna on Parade To Tour Next Season

Vienna on Parade, a major musical attraction featuring leading Austrian artists in the lighter vein of music, will visit the United States in January, 1958, for a 14-week coast-to-coast tour, under the management of Columbia Artists, and the personal direction of Andre Mertens. The tour is under the personal patronage of Austria's Chancellor, His Excellency, Julius Raab, and of the Austrian Ambassador, Dr. Karl Gruber.

The attraction includes the famous Deutschermeister Band, under the direction of Captain Julius Herrmann, Austria's "March King"; two of Vienna's finest operetta stars, Hedy Fasser, soprano, and Erwin von Gross, tenor; a chorus known as the Singing Boys and Girls of the Vienna Woods (Gumpoldskirchen); the Grinzing Schrammeln Ensemble (made up of string players); and a zither player—a total of 65 entertainers.

The Deutschermeister Band, the core of the attraction, is rich in tradition dating back to the beginning of the 18th century. After 1781 it was stationed in Vienna, where it acquired the Viennese style for which it is well known. It became the official ensemble at dances and other social events of the army. It toured Europe, then in 1893 played at the Chicago World's Fair, and in 1910 went to South America to play at an Exposition in Buenos Aires.

Civic Conference To Open Jan. 7

Jan. 7 will mark the opening of the 36th annual conference of the Civic Concert Service staff. Civic representatives and regional directors

will attend the meetings, which will be presided over by Luben Vichey, President.

Daily sessions will be held from 10 to 5 in the Colonial Room of the New York Athletic Club. Individual sessions will be presided over by Harlowe F. Dean, Executive Vice-President; George W. Fowler, Vice-President in Charge of Operations; and Robert H. Kuhlman, General Field Manager.

A full schedule of social and musical events is being arranged, opening with a gala dinner on Sunday night prior to the conference. Artists of the Lecture Department of National Artists Corporation will be hosts at a reception-audition.

Czech Philharmonic To Visit America

The first orchestra to come to the United States from behind the "Iron Curtain" will be the Czech Philharmonic of Prague, which will make its initial American tour in the spring of 1958. Arrangements for the visit were made between Andre Mertens, Vice-President of Columbia Artists Management, and Dr. Vilem Pospisil, official representative of the orchestra in Prague. Karel Ancerl, permanent conductor since 1948, will also conduct here.

Made up of 100 instrumentalists, the 60-year-old orchestra is scheduled to play in 35 cities, presenting works of Czech composers as well as those of the standard repertory.

The Czech Philharmonic is ranked among Europe's leading orchestras, and its most recent visit to England, last October, was a resounding success. Its guest conductors and soloists have been among the most eminent musicians. Mr. Ancerl and his two immediate predecessors as permanent conductor of the orchestra, Vaclav Talich (1919-1941) and Rafael Kubelik (1941-48), have won international reputations. The orchestra is already known to American audiences through its Decca Gold Label Records.

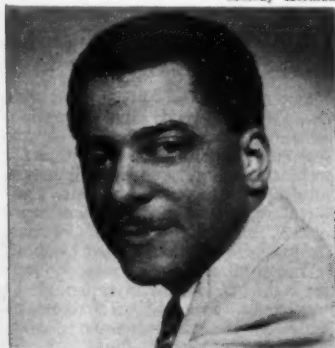
Columbia To Present Teddy Wilson

The Coppicus & Schang Division of Columbia Artists Management announces the first jazz attraction to appear under the CAMI banner—Teddy Wilson's Concert Jazz. This new company will be headed by the notable jazz pianist Teddy Wilson, and his trio, and will have in addition other leading jazz musicians, a vocalist, and a dancer. The eight-member ensemble will be heard in a varied program highlighting the growth of jazz.

Mr. Wilson, recognized as one of the leading artists in his field, toured extensively with the Benny Goodman

Teddy Wilson

Murray Korman



Trio in the 1930s. In 1939 he organized his own large band, and from 1941 to 1944, using a sextet from this band, entertained steadily at the two Cafe Societies in New York. In recent years, he has made innumerable best-selling records; toured Europe; held a staff position at the Columbia Broadcasting System; and played himself in the film "The Benny Goodman Story". He has been a consistent winner of important polls in jazz magazines.

Teddy Wilson's Concert Jazz is produced by Peter Dean and Robert Altfeld, and will make a nine-week tour next fall, Oct. 7 to Dec. 8.

Leyla Gencer To Tour Here

Leyla Gencer, Turkish soprano who made her American debut in October with the San Francisco Opera Company, has signed a contract with the Coppicus & Schang Division of Columbia Artists Management, for her first concert appearances here upon her return to the United States next season.

Miss Gencer will make a concert tour in November and December following a return season with the San Francisco Opera, where she is scheduled for 11 performances. She has sung previously in leading opera



Leyla Gencer

houses in Europe. Born in Istanbul, she attended the conservatory there. She prepared for grand opera with private teachers and made her debut at the Ankara State Opera in 1950 as Santuzza in "Cavalleria Rusticana". The following season she joined the San Carlo Opera in Naples where she made a notable debut as Violetta in "La Traviata". Her concert repertory stresses the song literature of Gluck, Fauré, Duparc, and Ravel. Her operatic roles include Tosca, Francesca da Rimini, Agathe in "Der Freischütz", and Violetta in "La Traviata".

Three Importations On Morris List

Three European ensembles are on the initial list to be presented by the William Morris Agency's Concert and Special Attractions Department for the 1957-58 season: La Piccola Scala, the Orfeon Choir of Portugal, and the Marionette Theater of Braunschweig. All three will make their American debuts.

La Piccola Scala is an associate company of La Scala in Milan, recently formed to present the more intimate operas. The touring company of 70, including orchestra and chorus, will bring a repertoire of nine works by such composers as Rossini, Cimarosa, and Donizetti. Conductors and soloists will be announced shortly.

The Orfeon Choir is from the Orfeao Academy in Coimbra, Portu-

gal. The choir of 80 voices with flute and guitar accompaniment, is directed in a repertoire of classic works and Portuguese folk music by Manuel Raposo Marques.

The Marionette Theater of Braunschweig, Germany, was acclaimed last summer when it participated in the Edinburgh Festival. Their repertoire includes full-length productions, such as Goethe's "Faust", and children's programs. They are presented in English, with Harro Siegel as director.

Also being presented by William Morris next season are the American Mime Theater, a company of 12 under the direction of Paul J. Curtis; the Encyclopedia of Jazz, a program by 16 artists with Leonard Feather as commentator; Robert Maxwell and his Rhythm Players, a company of six led by the harpist-composer; the National Ballet of Canada; Jose Greco and his Spanish dancers; Fred Waring and the Pennsylvanians; Gracie Fields, famous British comedienne; Florian Zabach, popular violinist; Joyce Grenfell, English comedienne; the Marlowe Twins, duopianists; and Jan McArt, soprano of the San Francisco Opera and the NBC-TV Opera.

Zabaleta and Moore Among Boomer Artists

The Giesen and Boomer artist list, under the personal direction of Eastman Boomer, has added several new artists for the 1957-58 season. These include Nicanor Zabaleta, noted harpist; Gerald Moore, distinguished pianist, accompanist, and lecturer; Joey Alfidi, seven-year-old conductor who recently led the Symphony of the Air in a Carnegie Hall concert; Bhaskar and Company, with Sasha, a group of East Indian dancers; the Randy Weston Quartet, made up of a pianist, saxophone player, drummer, and double bass player.

Rita Streich To Make American Debut

Rita Streich, coloratura soprano, will make her American debut at the Hollywood Bowl on Aug. 15, 1957. Arrangements for this appearance were made during the New York visit of Wynn Rocamora, manager of the Hollywood Bowl, with Colbert-Laberge Concert Management, which is introducing Miss Streich to this country next season.

Miss Streich, a member both of the Berlin and Vienna Operas, will take one week off during appearances at the Salzburg Festival to fill this engagement. She will return to the United States later for a tour.

Advisors Added To ANTA Panels

Six newspaper critics, a producer, educator, and musician have been added to the various Advisory Panels of the American National Theater and Academy's International Exchange Program. John Rosenfield, of the Dallas "Morning News" has been made a member of the Music, Dance and Drama Panel; Alfred Frankenstein, of the San Francisco "Chronicle", a member of the Music and Dance Panels; Arthur Loesser, pianist, critic, and composer, a member of the Music Panel.

New to the Dance Panel are George Beiswanger, teacher of general esthetics at Georgia State College for Women and former dance critic for "Theater Arts" magazine; and Mar-

garet Lloyd, dance critic for the "Christian Science Monitor".



A member of the Black Watch, to tour here under Hurok auspices

Black Watch Band Due in September

The Massed Pipers, Drummers, Highland Dancers, and Regimental Band of the famous Black Watch regiment of Scotland will tour the United States next September, it was announced by Sol Hurok, who will sponsor the tour. Arrangements were completed after negotiations with the British War Office. The unit, about 100 strong, will follow a 12-week itinerary which will take it across the country, including performances in New York, Chicago, San Francisco, Los Angeles, Washington, Boston, Toronto, and Philadelphia.

The program will be similar to the one given by Her Majesty's Scots Guards in 48 United States and Canadian cities in 1955, a spectacle of marching ceremonies, dances, and band music stemming from the pageantry surrounding Britain's Royal House. The history of this group dates back to 1725, when it was formed in Scotland for military policing duties between warring rival clans.

Tucker Accedes To Metropolitan

Richard Tucker, Metropolitan Opera tenor, who was threatened with a legal suit because of his scheduled appearance on Sol Hurok's "Festival of Music", announced that he would not appear on the television program. The program was being produced on Dec. 10 over the NBC-TV network. Mr. Tucker had been listed to appear with other singers and instrumentalists and was to have sung a duet with Victoria de los Angeles in scenes from "La Traviata".

The development represented a victory for the Metropolitan Opera Association in its efforts to maintain supervision of its artists concerning television appearances.

The Metropolitan, which had charged that the tenor would be acting contrary to his contract with the company if he went on the program, had threatened to seek an injunction in the Supreme Court.

The office of Hurok Attractions, Inc., which had a contract with Mr. Tucker for his appearance on the television program, declined to comment on the tenor's new decision. Previously Mr. Tucker had announced that he would appear on "Festival of Music" despite the opera company's attempts to block his plans. Support for his right to do so was announced by the American Guild of Musical Artists, the singers' union.

Baltimore Symphony Opens Season under Freccia

Baltimore.—The Baltimore Symphony, newly organized and at last in the black, opened its current season on Oct. 31 in the Lyric Theater to one of the largest first-night audiences in many years. Massimo Freccia, having reconsidered his resignation of last December, led the orchestra in a fine concert, and the cheering audience gave the orchestra and its conductor a tremendous ovation.

Opening with a scintillating performance of Rossini's "La Scala di Seta" Overture, Mr. Freccia paid homage to the Schumann centennial with the composer's Fourth Symphony, in D minor. His reading was convincing. Turning to the more contemporary music of Ravel, Mr. Freccia conducted for the first time at these concerts a sumptuous reading of "La Valse", which proved a tour de force for the entire orchestra, especially the first-chair men. Concluding with Tchaikovsky's Fourth Symphony, Mr. Freccia showed a conception that stripped away the usual bombast and sentimentality, often taking an overly deliberate tempo and creating a marvelous effect of coherence and balance.

Grant Johannesen, pianist, was the soloist for the second Wednesday concert, on Nov. 7, whose program opened with the first local performance of Werner Egk's "French Suite". The excellent string section was heard to advantage, and under Mr. Freccia the work was delicately wrought. Mr. Johannesen played brilliantly in Prokofiev's Concerto No. 3, tossing off the bristling technical passages with ease and playing the lyrical passages with a singing tone. The program ended with Beethoven's "Eroica" Symphony.

Vronsky and Babin Heard

For the third concert, on Nov. 14, Vronsky and Babin, duo-pianists, were heard in a sensitive performance of Mozart's Concerto in F major, K. 482, and the first performance here of Britten's "Scottish Ballad". The latter brought down the house; it had a majestic sweep, and Mr. Freccia provided a thrilling accompaniment. The concert opened with the local premiere of Berger's "Legende vom Prinzen Eugen" and closed with a magnificent performance of Dvorak's Fourth Symphony. The orchestra sounded integrated and mellow. Mr. Freccia captured every facet of the score.

On Nov. 21, Mr. Freccia conducted the last concert before he left for engagements in London. He chose to open with Schumann's Second Symphony, which he will conduct abroad. Martha Lipton, mezzo-soprano, was the soloist in Mahler's "Kindertotenlieder" and Falla's "El amor brujo", which she sang with a dark tone quality and sound musicianship. Ravel's "Daphnis and Chloe" Suite brought the evening to a close.

The first Saturday night Pop concert, on Nov. 17, featured music from Vienna's great era of light opera. Andrew McKinley, tenor, was joined by Mildred Ellor, soprano, and the choir from the Western Maryland College, directed by Alfred deLong. Works of Johann Strauss, Jr., Lehar, and Suppé were heard, as well as three of Kreisler's familiar violin pieces, orchestrated by Mr. Freccia.

The solos of Laszlo Steinhardt, concertmaster, and Richard Kay, first cellist, both new this season, were notable for their finesse and execution. —George Kent Bellows

City Opera Drops 1957 Spring Season

The New York City Opera Company will not have a spring season at the City Center of Music and Drama in 1957, breaking its consecutive run of fall and spring seasons since its inception in 1944. It has been known for some time, according to City Center officials, that this would be the case, and it is the reason for the extended seven-week fall season this year, instead of the usual three or four weeks.

Budget problems played a large part in requiring this cut. The current autumn season, which ended Nov. 3 and saw six premieres and seven restaged operas, put the company more than \$160,000 in debt. A deficit of \$80,000 is normally expected in any season, but the organization will now have to raise an additional \$85,000.

Henceforth, officials indicated, subsequent seasons will not be undertaken until an agreed budget and funds are on hand at the start. Officials also stressed the point that the absence of the opera company in the spring of 1957 would not preclude other activities of the center—ballet and drama.

It was indicated that there would be a fall season in 1957, but that most of the year would be spent in reorganization of the New York City Opera. The status of Erich Leinsdorf, who was appointed musical director for the fall season, was undetermined. He has a one-year contract with the City Center.

Houston Symphony Starts Season

Houston, Tex.—The Houston Symphony Orchestra, under Leopold Stokowski, began its present season Oct. 30, featuring on the first program a Concerto for Wind and Percussion Instruments by William E. Rice, Houston composer.

The season, which closes March 27, will consist of 20 concerts and will feature the world premieres of three works: Charles Ives's Symphony No. 4, the "Ad Lyram" of Alan Hovhaness (the first work commissioned by the orchestra from its commission fund), and a "Soliloquy for Oboe" by Bender. Three other works will have first American performances by the orchestra: Walford Davies' "Solemn Melody", Michael Tippett's "Ritual Dances", and Richard Arnell's "Cerebral and Flourish".

Scheduled to appear with the Houston Symphony during the season are Zino Francescatti and Isaac Stern, violinists; Inge Borkh and Eileen Farrell, sopranos; David Lloyd and

Rudolf Petrak, tenors; Philip Maero, baritone; Yi-Kwei Sze, bass; and Solomon and Witold Malcuzyński, pianists. Guest conductors will include Walter Herbert, Pierre Monteux, Sir Malcolm Sargent, Andre Kostelanetz, Victor Alessandro, and the orchestra's associate conductor, Maurice Bonney.

Opera Manual Issued by Council

The Central Opera Service, which is sponsored by the National Council of the Metropolitan Opera, has issued the first copy of its new publication, "Opera Manual", edited by Mrs.

Charles Albert Matz and Marguerite Wickersham.

It should prove an extremely useful book for people the country over engaged in operatic work. The current issue contains articles on modern translations of operas; a long list of available chamber operas; information on costume and scenery rentals; a bibliography of books on all phases of opera production; plus a list of awards for singers; and a list of publishers, composers, and translators of operas as well as opera companies.

The manual may be purchased for two dollars from the Central Opera Service, 147 W. 39th Street, New York 18, N. Y.

Varied Musical Events Heard by Miami Audiences

Miami.—One of the finest examples of ensemble playing heard here in years was provided by the Quintetto Boccherini when this group was presented in the White Temple Auditorium, Nov. 6, in the first of a series of five concerts for subscribers of the Friends of Chamber Music of Miami. Cherubini's Quintet in E minor and the Vivaldi Concerto in C major were performed with technical brilliance, tonal richness, and mastery of style.

The Paris Ballet of Lycette Darsonval was seen at the Dade County Auditorium in two performances under the local management of the Milenoff Concert Association, Nov. 3.

Bitter Conducts

John Bitter conducted the University of Miami Symphony Orchestra in the second pair of concerts this season at the Miami Beach and Dade County Auditoriums, Nov. 18 and 19. The soloist was the pianist Leonard Pennario, on a well-chosen program that included the Kabalevsky Overture to "Colas Breugnot"; Wayne Barlow's "The Winter's Passed", for oboe and strings, with the solo part ably played by Julien Balogh; and Brahms's Symphony No. 1. Mr. Pennario was heard in the MacDowell Concerto No. 2. His playing was polished, and well-proportioned, and the audience recalled him many times.

The Brahms symphony has been played by the orchestra on previous programs, and again was done justice.

The season's first pair of concerts for young people, with the University Symphony under Mr. Bitter, was presented at the Dade County Auditorium Nov. 7 and 8.

Joseph Tarpley, associate dean of the University of Miami School of Music, and Renée Longy, professor of solfège, appeared on panels at the annual Florida State Music Teachers' Convention at Rollins College.

Two members of the University of Miami school of music faculty—Victor Stern, violist, and George Roth, pianist—were heard in a concert of much merit in Beaumont Hall recently. The works played were Marcello's Sonata in F, Morton Gould's Concertette for Viola, and three "Romances" by Schumann. Alfred Uhl's Little Concerto enlisted the services of Harry A. Schmidt, clarinetist. In

the same hall on Nov. 5, the Phi Mu Alpha Sinfonia Brass Choir was heard.

Claramae Turner, contralto, who has appeared here several times with the Opera Guild of Greater Miami, was the second attraction in the Civic Music Association series at Dade Auditorium, Nov. 14.

—Arthur Troostwyk

San Antonio Lists Opera Festival

San Antonio.—The Symphony Society of San Antonio has planned its annual festival of opera for Feb. 2 to 10. Victor Alessandro, musical director, and the San Antonio Symphony will participate in performances of "Der Rosenkavalier", "Cavalleria Rusticana", "Pagliacci", "Rigoletto", and "Martha".

Soloists will include Lisa Della Casa, Marjorie McClung, Eileen Farrell, Rosalind Nadell, Lucine Amara, Eva Likova, Ruth Thorsen, Dorothy Wareskjold, Frances Bible, John Brownlee, William Wilderman, George Tallone, Jon Crain, Walter Cassel, Cornell MacNeil, Donald Dickson, Virginia Assandri, Jan Pearce, Edward Doe, Giuseppe Valdeno, Eugene Conley, and Emile Renan.

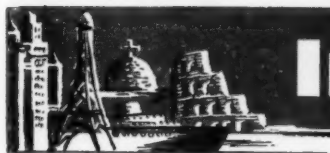
Schempf To Conduct Easton Symphony

Easton, Pa.—William Schempf has been chosen conductor of the Easton Symphony, effective with the 1957 season. He replaces Herbert Fiss, who has been conductor since it was founded in 1946 as a branch of the Lehigh Valley Symphony. Mr. Schempf is head of the music department at Lehigh University, Bethlehem, Pa., and has been assistant conductor of the Easton orchestra. Mr. Fiss resigned because of his heavy schedule in the Philadelphia area. —John B. Bonnell

San Angelo Symphony Gives Program

San Angelo, Tex.—The second subscription concert of this season was presented Dec. 3 by the San Angelo Symphony under Eric Sorantin. The orchestra is now in its eighth season. Soloist for the occasion was Tossy Spivakovsky, violinist, who was heard in the Tchaikovsky Violin Concerto. The program was completed by Wolf-Ferrari's "Secret of Suzanne" Overture, the "Classical Symphony" of Prokofiev, part of Tchaikovsky's Sixth Symphony, and Howard Hanson's "Merry Mount" Suite.





International Report

String Players Dominate Music in Paris Concerts

Paris.—At the end of a five-month season in Paris, Marcel Marceau and his mime company were still drawing good houses at the Théâtre de l'Ambigu. At one point in the international crisis, he found himself at the center of the anti-Communist and counter Communist demonstrations, with hordes of special armed police swarming down the Boulevard, throwing tear-gas bombs into the Metro entrances where demonstrators (and a couple of unwitting critics) were lying low. But the show went on, in spite of the fact that one evening the demonstrators broke into the theater, and suddenly there were more police than public at the Ambigu.

After M. Marceau's successful tour in America, he went on a trip to Japan just prior to his Paris season. The impact of Kabuki theater is evident in his new production, "Le Loup de Tsi-Ku-Mi" (with music by Jean Prodromides), a danced and mimed drama based on a French medieval tale. However, this blending of inspirations is not altogether successful, as the piece with its Japanese-inspired setting and costumes gives rather the impression of a folk tale seen through Japanese eyes, but with Japanese techniques aped by French bodies, unable to achieve that virtuosic stylization of movements and expression which over the centuries have become an integral part of the equipment of Japanese actors.

Casals Makes Appearance

Music in Paris this fall has been agreeably dominated by string players, headed by Pablo Casals, who made his first public appearance in the French capital since 1946. The concert, which was not of a commercial nature and given in the Sorbonne Amphitheater in honor of Casals' 80th birthday, was organized at short notice with the help of Philip's Recordings.

The round amphitheater was packed and emotionally overflowing, and hundreds of disappointed admirers had been turned away when Jean Martinon opened proceedings with the Lamoureux Orchestra in works by Bach, Rameau and Mozart. Over 100 cellists, all friends, pupils, or disciples of Casals from many countries, had gathered to play extracts from Bach's "Christmas Oratorio" under his direction in the second half of the program. When at last he appeared, he was given a tremendous ovation, and after a number of speeches had been made in his honor, a letter from Albert Schweitzer was read.

Belying his years, Mr. Casals conducted the massed cellos with astonishing vigor in special arrangements of "Les Trois Mages" and "Sardana". The latter, a lively dance scored in eight parts, which subdivide at times into 32, had to be repeated. With its invigorating rhythms and discords and interwoven counterpoint, the "Sardana" is an effective piece, and with eight leading soloists at strategic desks, including such names as Cas-

sado, Navarra, Maréchal, Pasquier, and Von Tobel, it was given an excellent performance. But the surprise of the evening came when Casals, after repeated requests, sat down to his cello to play the Sarabande from Bach's C minor Suite. With the 100 cellos and the ensuing applause still ringing in our ears, the Sarabande was but a whisper, but one of beguiling beauty which seemed to sum up Casals' long and great career.

The members of the Vegh Quartet are of Hungarian origin, and they dedicated the receipts of all their recent concerts in Switzerland and Paris to the fund for Hungarian refugees. Following a concert of Beethoven quartets, their second concert in Paris was beautifully programmed, with Schumann's A minor Quartet, Bartok's First Quartet, and Mozart's F major Quartet, K. 590.

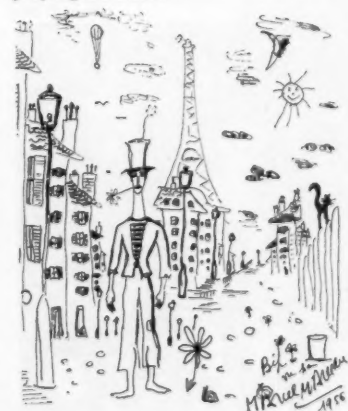
As they had requested that there should be no applause, the concert assumed a solemn air, accentuated by the poignant character of Bartok's Hungarian themes, to which the Vegh ensemble brought a sense of moving reality. But the balance of feeling was perfectly restored with Mozart's scintillating work.

Isaac Stern gave a memorable concert with the Lamoureux Orchestra, conducted by Paul Schermann, which Casals attended. Mr. Stern played three concertos, the Bach A minor, the Beethoven, and the Brahms. His interpretation of the Beethoven concerto (with the exacting Kreisler cadenzas), is now undeniably supreme, and he was well supported by Mr. Schermann, who succeeded better than most conductors in carrying the moods and tempos of the soloist so as to form an integrated and harmonious whole.

Nathan Milstein was also heard in Paris in a recital. I was unfortunately prevented from attending this concert, but I was informed that it was packed to the last seat, and that as an additional attraction, Mr. Milstein was presented with the Légion d'Honneur on the concert platform.

Mischa Elman played two con-

A sketch by Marcel Marceau of himself as Bip. Mr. Marceau has been playing in Paris



certos, the Brahms and the Mendelssohn, with the Colonne Orchestra, conducted by Gaston Poulet (who gave a fine rendering of Debussy's "Nuages" and "Fêtes"). Mr. Elman's interpretation of the second movement of the Brahms was particularly beautiful in its inflections, but it was in the lovely Mendelssohn work that his playing was consistently at its best and most inspired. Playing brilliantly, he caught the very essence of this genial work.

Another international violinist, Alfredo Campoli, was also heard in the Mendelssohn concerto with the London Philharmonic, conducted by Anatole Fistoulari. Less genial than Mr. Elman's performance, Mr. Campoli's had cantabile tones and brilliant technique to bring a clear sunlit quality to the concerto that was very pleasing.

Donaueschingen Festival Pays Tribute to Honegger

Donaueschingen, Germany. — The program of the 1956 Donaueschingen Festival was more conservative than it has been in the past. As usual only modern music was played in the two-day affair that consists of three concerts. But there was, for one reason or another, a preponderance of works by "established" composers: Stravinsky, Honegger, Messiaen and Debussy; whereas in past years the accent has been on newer names and more radical styles.

The opening concert was in the nature of a memorial to the late Arthur Honegger. It included his "Monopartita" for Orchestra (1951), the symphonic movement "Rugby", and the short opera "Antigone". "Monopartita" is in effect a short symphony or, better still, a symphonic sketch; despite some moving passages, it is not entirely convincing. It was interesting and instructive to hear "Rugby"—if only for historical reasons. The "advanced" idiom that brought protests from audiences in the 1920s is no longer advanced. The broken rhythmic passages and the fanfares are no longer startling. And the melodies are now quite clearly heard for what they are—banal.

Fine work by Honegger

"Antigone" on the other hand, is unquestionably one of Honegger's finest works, perhaps his best. Both text and music are models of concentration. Jean Cocteau, the librettist, compresses Sophocles' tragedy into a powerful, fast-moving "birds-eye view" of the action, as he expresses it.

Honegger's aim in "Antigone", as elsewhere, was to write music "that should be comprehensible to the masses, yet free of banality, so as to hold the attention of music lovers". Nowhere has he succeeded better than here. The score is charged with meaning in every bar; there is none of the "filling" that marks (and mars) some of Honegger's music. The tension, indeed, borders on the unbearable, with only two short lyrical passages in which the listener has a moment of relaxation. The orchestra is treated symphonically, while most of the text is set in a highly expressive kind of arioso recitative, for which

Ernst and Lory Wallfisch gave a polished and sensitive recital, which included the Sonata for Viola and Piano by Arthur Honegger.

Paul Kletzki conducted a magnificent performance of Mussorgsky's "Pictures at an Exhibition" in the Ravel arrangement, and Karl Münchinger, with that strange mannerism—a mixture of living precision and fastidiousness—conducted a concert of Mozart works with the Société du Conservatoire. Artur Rubinstein with accustomed mastery, played an all-Chopin program, to which he added five encores, and Marian Anderson was heard in recital and in an orchestral concert, the latter including a moving performance of Mahler's "Kindertotenlieder", conducted with distinction by Jascha Horenstein.

—Christina Thoresby

the accentuation and melody of the spoken word form the basis.

"Antigone" was given a splendid performance by the ensemble of the Zurich Municipal Theater and the orchestra of the Südwestfunk, conducted by Hans Rosbaud. Soloists and chorus were in costume, but there was no scenery and no action. The orchestra was seated on one side of the stage, the singers on the other.

In a two-piano matinee, Yvonne Loriod and Pierre Boulez played Debussy's "En blanc et noir" and Boulez's "Structures". The performance of the Debussy work left much to be desired, being too hard and mechanical. The "Structures" are in the post-Webern, "pointillist" style characteristic of nearly all of this composer's music.

"Aspects" on Mozart Theme

The central event was a "Divertimento for Mozart" in which 12 younger composers, all under 40, each contributed a variation—or rather an "aspect", as the program stated. The basis was Papageno's aria in "The Magic Flute": "Ein Mädchen oder Weibchen wünscht Papageno sich". The composer-contributors to this omnibus work were asked to develop some aspect of the theme in their own way and in their own style in three minutes or less. The fundamental character and tempo of each "aspect" was pre-established.

Gottfried von Einem led off with an introduction of a sprightly nature in a thoroughly tonal style. Luciano Berio's "aspect" was couched in a modified post-Webern idiom; despite the stylistic differences, this "aspect" was one of the closest in spirit to Mozart. Heimo Erbse incorporated some jazz elements into his vigorous contribution, which was followed by a highly musical "Fantasia" by Peter Racine Fricker, in which this composer's melodic gift came to the fore. The ensuing "Brilliantes Concertino" by Niels Viggo Bentzon with the composer at the piano added nothing to the whole. Roman Haubenstock-Romati's "aspect" bore the intriguing title "Papageno's pocket-size Concerto" for orchestra and glockenspiel. It proved to be an evocative "aspect"

International Report

with some very interesting sounds, but the relationship to the theme itself was not clear. Nor was it in Giselher Klebe's ponderous, gloomy, dodecaphonic "aspect" that seemed entirely out of place here.

Gerhard Wimberger got a huge hand for his heavy-footed "musical joke" which incorporated the "Torreador Song", the "Radetzky March", and "O du lieber Augustin"—all very tonal, of course. Maurice Le Roux returned to the world of serial techniques with a "pointillist" variation that displayed considerable sensitivity. For his "aspect", Jacques Wildberger used a specially-written surrealist poem of Hans Arp as the basis for an amusing and original soprano aria. Maurice Jarre's Concertino for Percussion and Strings was lusty and overly loud in the context. Hans Werner Henze's effective finale, employing tonality and polytonality, preceded the playing of the Mozart theme.

According to Heinrich Strobel, musical director of the Südwestfunk, the purpose of this curious pot-pourri was "to induce young composers to write music of a cheerful nature — something which is entirely lacking in the most recent music". This aim was partially achieved, but the work as an entity is not likely to experience many further performances. The fact

that so many different styles are strung together practically precludes in advance any real cohesiveness.

Olivier Messiaen's "Oiseaux Exotiques" for piano and orchestra received its first German performance with Yvonne Loriod playing the difficult solo part. If one did not know of Messiaen's unbounded interest in and enthusiasm for the calls of birds, one would think he were perpetrating a practical joke. The entire work is based on the calls of some 46 different birds of India, China, Malaya and North and South America; all the birds are listed and many are described as to outward appearance and vocal peculiarities by Messiaen himself in the program notes, which resemble a treatise on ornithology more than a musical commentary. And the piece itself, it must be confessed, sounds more like a dadaistic bird show than a musical composition. The first few minutes are amusing and moderately intriguing, but the work goes on for what seems an eternity and loses itself in a mass of formless sound.

Stravinsky's "Sacre du Printemps" closed the festival with one of those performances that have made Hans Rosbaud and the Südwestfunk Orchestra famous—a remarkable combination of technical perfection and superb musicianship. —Everett Helm

Foreign Artists Heard During Yugoslavia Season

Zagreb Yugoslavia—The concert season, which began at the end of September has already brought several distinguished foreign visitors, notable among them the Russian violinist David Oistrakh and the American baritone William Warfield. During a 10-day visit to Yugoslavia, Mr. Oistrakh appeared in five cities. He gave a recital in Zagreb, with Vladimir Yampolsky at the piano, on Sept. 26, and a few days later was soloist with the Zagreb Philharmonic under Milan Horvat in Mozart's A major Concerto and the Brahms Concerto, with tremendous success.

Warfield Appears

Mr. Warfield, who is touring Africa, the Middle East, and Europe, made his first appearances in Yugoslavia in Belgrade, Zagreb, and Titograd. At his concert in Zagreb on Sept. 29, the artist revealed his extraordinary musicianship in spite of a cold. His diction was superb, not only in English but in other languages; his technique was of virtuosic quality; his interpretations were also searching. Highlights of the program were Mozart's aria "Mentre ti lascio", an aria from Handel's "Judas Macabaeus", two Loewe ballads, Schubert lieder, Ravel's "Don Quichotte a Dulcinee", songs by Aaron Copland, and Negro Spirituals.

The 40th anniversary of the pedagogical activity of Svetoslav Stancic was celebrated in Zagreb with concerts on Oct. 1, 3, and 5. Outstanding native pianists appeared at these concerts: Ivo Macek, Natalia Gottlieb-Matovinovic, Ranko Filjak, Stepan Radic, Miriana Vukdragovic, Dora Gusic, Melita Lorkovic, Jurica Murai, and Darko Lukic, all pupils of Mr. Stancic. Nine piano concertos, two by Beethoven and one by Franck, Brahms, Ravel, Schumann, Chopin, Rachmaninoff, and Liszt, were performed with the Zagreb Philharmonic under Kresimir Baranovic, Boris Papandopulo, and Samo Hubad.

Mr. Stancic studied in Berlin with Berth and Ansgore for four years after completing his studies in Zagreb. He also studied composition with Busoni. In 1915 he gave his first concert in Zagreb, the first event of its kind by a native artist here. Shortly afterward he devoted himself to a teaching career, and 65 of our best-known native pianists have emerged from his classes.

The Zagreb Opera, which performed Tchaikovsky's "Eugen Onegin" at the end of last season, opened

Pictured at the dress rehearsal of "Khovantchina" by the Bavarian State Opera in Munich are (left to right) Kim Borg, as Dosefei; Rudolf Hartmann, Staatsintendant; Herta Toepper, as Marfa; Ferenc Fricsey, general music director; and Howard Vandenburg, as Prince Andrei



Rudolf Bets

this season this fall with a new production of "The Queen of Spades". Milan Sachs conducted; Stanko Gasparovic was stage director; and Alexander Augustincic designed the scenery and costumes. Outstanding among the singers was the alto Anka Jelacic, as the old Countess. Noni Zunic, as Herman, overcame the effects of an indisposition as the performance progressed and acted well. Tatiana Slasjenko was excellent as Pauline. The roles of Tomsy and Jeletsky were taken by Ivan Franc and Tugomir Alaupovic.

On Oct. 20, the Belgrade Opera gave the premiere of Mihovil Logar's opera "Pokondirena tikva". The libretto is by Hugo Klein, after a comedy of the same title by Jovan Sterija Popovic. Dusan Miladinovic conducted; and Josip Kulundzic was the stage director. Outstanding in the cast was Milica Miladinovic; others were Zarko Cvejic, Jovan Gligorijevic, Nada Sterle, Radmila Vasovic, and Drago Starc.

The Belgrade Philharmonic gave two concerts in Bucharest early in October. At the first, Kresimir Baranovic conducted Weber's Overture to "Oberon"; Beethoven's Symphony No. 7; Respighi's "The Pines of Rome"; and a suite from the ballet, "Licitarsko srce", by Mr. Baranovic. At the second, Zivojin Zaravkovic conducted the Symphonic Triptych from "Kostana", by Peter Konjovic, and Brahms's Symphony No. 4.

The Sarajevo Opera celebrated its tenth anniversary with a production of Verdi's "Aida". This young company has given several notable performances during the past decade. It was able to provide two different casts for "Aida", with Vanda Cistler and Mira Stor alternating in the title role; Branka Djordjevic and Badema Sokolovic-Stajcer, Amneris; Mario Djuranec and Leopold Polenec, Radames; and Milivoj Bacanovic and Ljubisa Martinovic, Amonasro. Maks Savin sang the role of the King and Pasko Duplancic that of Ramfis. Ivan Stajcer conducted; and Jurislaw Korencic was stage director. —Dragan Lisac

Stratford Festival To Import Opera

Toronto.—The Stratford (Ont.) Festival Foundation announces that one of its major features for the 1957 Musical Festival will be the English Opera Group, in eight performances of Benjamin Britten's opera "The Turn of the Screw", adapted from the eerie story by Henry James.

Peter Pears, eminent English singer,

will be featured in the opera and also in recitals. Mr. Britten also is scheduled for recital appearances. Jazz concerts will be held again. The announcement of the Festival Foundation also confirms the appointment of Gordon Jocelyn as director of the Musical Festival, succeeding Louis Applebaum, under whom he formerly acted as assistant administrator.

The Musical Festival will run from July 31 to Sept. 4. It will continue in the same relationship to the Shakespeare Festival as in former years. Additional programs by featured celebrities are now in negotiation.

The Vienna Philharmonic performed to a large and highly responsive audience in Toronto toward the end of its first North American tour, on Nov. 28. With Carl Schuricht conducting, the program consisted of Haydn's "London" Symphony; the "Nocturne", Scherzo, and "Wedding March" from Mendelssohn's "A Midsummer Night's Dream" music; Alban Berg's "Epilogue" from "Lulu"; and Beethoven's Seventh Symphony.

The capacity Massey Hall audience not only stood to cheer and applaud at the end of the program, but insisted on applauding the performance as a whole, and the soloists at the end of each movement of the Mendelssohn music. Conductor and performers accepted with Viennese grace these interruptions as evidences of good will as well as of deep musical satisfaction. Woodwind and horn soloists also were brought up to the podium to receive plaudits along with the conductor and concertmaster at the end of the program.

—Colin Sabiston

Casals Festival Is Planned

Plans for the Festival Casals, to take place in San Juan, Puerto Rico, are now fully set. The festival will run from April 22 to May 8, 1957, and will feature the music of Bach, Mozart, and Schubert, with emphasis upon chamber and orchestral music, as well as some cantatas of Bach. An orchestra of 56 players, all from the United States, will perform.

In addition to Mr. Casals, the soloists will include Rudolf Serkin, Mieczyslaw Horszowski, Jesus Maria Sanroma, and Eugene Istomin, pianists; Joseph Szegedi, Alexander Schneider, Isaac Stern, violinists; Milton Katims, violist; Julius Levine, double bass; Maria Stader, soprano; Gerard Souzay, baritone; Julius Baker, flute; John Barrows, French horn; David Oppenheim, clarinet; Elias Carmen, bassoon; and the Budapest String Quartet.

Sevitzky Conducts In Guatemala

Fabien Sevitzky returned recently from a conducting tour in which he directed the Orquesta Sinfonica Nacional in Guatemala City, Nov. 6, 13, and 27, and the Havana Symphony in Havana, Cuba, Nov. 18 and 19. He is now visiting in San José, Costa Rica, and Mexico City and will return to the United States during the month of December. He is scheduled to be in Europe from January through March, where he has been engaged to conduct in Greece, Yugoslavia, and Italy.

Flint, Mich.—Flint's 40th annual Christmastide Festival is being held throughout the month of December, co-ordinated by the Flint Community Music Association.



Mephisto's Musings

Two Masters Speak

One of my imps (out of his native element, of course) had a heavenly experience the other day when he heard the tapes of some of the new Mozart recordings by Wanda Landowska to be released shortly. So famous is she as a harpsichordist that people are apt to forget that Landowska is equally unique as a pianist in the music of Mozart and the other masters whom she plays. Ten years or so ago she could occasionally still be heard as soloist with the New York Philharmonic-Symphony in a Mozart piano concerto, and she sometimes included some piano works in her recitals. But even to my seasoned imp, who remembered those occasions vividly, it was still a revelation to hear the myriad touches, the tone colors, the songfulness, and flexible phrasing of these new recordings.

The piano of Mozart's day, "with its crystalline and diaphanous sonorities" . . . bore, in a certain way, a closer resemblance to the harpsichord than does the modern piano," Landowska writes in some notes for the new recording. It became "the keyboard instrument par excellence of Mozart . . . which, for Mozart's taste, best suited the most expressive resources of bel canto, as in the first and second movements of the B flat major Sonata, K. 333, the E flat major Sonata, K. 282, and, above all, in the incomparable Rondo in A minor, K. 511. The symphonic character of the first movement of the D major Sonata, K. 311, was enhanced by the pianoforte, whose sonority was round and full, crisp and grained, and whose bass was ample without being heavy."

All these words come to life in musical terms in her recordings. The slow movements are sung, as if by a master vocalist in classical Italian arias, "passionate, yet controlled", as Landowska puts it. Her ornamentation in repeated sections is a chapter in itself. Her knowledge of the period before Mozart enriches her conception of his style beyond measure. The cadenzas in the last movement of the B flat major Sonata, K. 333, are enchanting. And the trills in the slow movement of the D major Sonata will reduce many a listening pianist to despair. In this work, too, we find examples of what the acciaccatura should really sound like.

In the Rondo in A minor, "Un valse plus que lente" as Landowska

smilingly calls it, are further refinements of touch, phrasing, and contrasts. In many passages we hear two or three touches and levels of sonority combined. Landowska worked for ten months at these recordings, but they actually represent the labor of a lifetime by a uniquely gifted musical temperament.

Every Bit Helps

Music is an expensive business, and funds for big projects like symphony orchestras are always hard to come by. The American Symphony Orchestra League, with its usual originality, has come up with a resourceful idea on this score. It has developed a merchandising scheme in which profits from sales of various articles designed especially for it will be made and shared by orchestras as well as the league itself.

The merchandise includes Christmas cards, note paper, paper place mats and napkins—all gotten up with things involving orchestras, such as huge pianos played by tiny pianists with sly grins; or stringed and antique instruments in pastel colors—done handsomely on quality paper stock.

The league plans to market these through projects by member orchestras and women's committees or also through individuals. Some orchestras, we hear, are even buying them for their own use at receptions, parties, and the like. Wholesale prices are offered on bulk purchases, and full information can be obtained from the league office, P. O. Box 164, Charleston, W. Va.

Aunt Nellie

"Dame Nellie Melba came to give a concert in Valley City, N. D., during my incumbency as dean of music at the State Teacher's College", writes Dr. Eugene Woodhams, "and as was her custom at that time traveled in her private

car which was left during the concert on a siding in the railway yards.

"Returning to her 'home on wheels' after a great demonstration where people had come from all over the state to hear the great diva, she found to her consternation that her private car had been crashed by a switch-engine destroying a quantity of her beautiful china, and it was reported (on good authority) that never had her diction been more perfect nor her voice placement more faultless than on this disastrous occasion.

"In relating the incident some weeks later to Lotta Tauscher whose mother, Johanna Gadske, was also giving a concert that evening on the Great Artist's Series, I was disappointed in the reception which this (to me) very amusing story received.

"Looking very much bewildered, Lotta said: 'I am more than surprised as, through the years mother and I have known Aunt Nellie, we never heard her swear'.

"It seems that these two great singers were dear friends, usually stopping at the same hotel during the Metropolitan Opera season, and from a child Lotta had always called the prima donna, 'Aunt Nellie.'"

At the Wrong End

Typical of the economic absurdities that develop whenever creative art is juxtaposed to the facts of life in our topsy-turvy world was the recent appearance of Mana-Zucca as guest of honor on the television program, "Name That Tune", in the course of which a contestant won \$10,000 for identifying the composer's famous song, "I Love Life".

Congratulating the winner, Mana-Zucca said: "At this price, I'd like it better if you'd composed the song and I'd identified it!"

There you have it in a nutshell, despite the fact that "I Love Life" happens to have been one of the

most popular songs in the repertoire for a good many years and undoubtedly has earned its composer a relatively handsome return.

This incident brings to mind the recent discovery of a song in manuscript by Stephen Collins Foster. This was "Lou'siana Belle" (Foster spelt it "Lousiana"), which was composed in 1847. As in the case of his other songs, Foster made several copies by hand for friends and performers. In spite of this Foster autographs are extremely rare and consequently of great value today.

"Lou'siana Belle" was written about the same time as "Uncle Ned" and "Oh! Susanna". Whether Foster received anything for the first song remains unknown; he got nothing for "Uncle Ned" and \$100 for "Oh! Susanna"—a small sum considering its immediate and worldwide success.

Such being the way of the world, the newly found manuscript of "Lou'siana Belle" is now on sale for \$3,500. It is being handled by Mary Benjamin, New York dealer in autographs, who says that in her 32 years of business she had never before had a Foster item for sale.

"Viva"

Though they do not yet equal in ferocity the fanatics who scrawl "I love Elvis Presley" all over the billboards of the Paramount Theater with lipstick, the personality cults that hold their rites among the standees and in the lobbies of the Metropolitan these days clearly have been bitten by the bug.

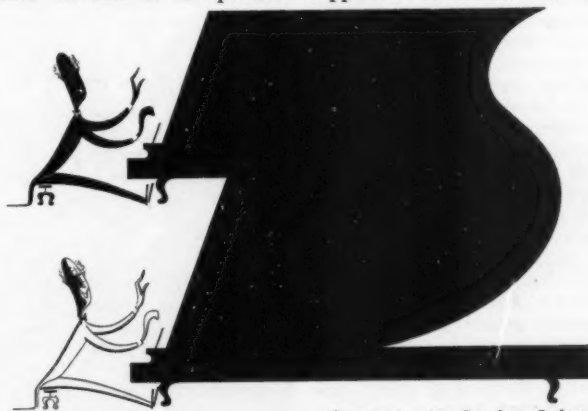
For the first appearance of Zinka Milanov in "Ernani" this season, her partisans blossomed out in large white lapel buttons from which shouted forth in black letters: "Viva Zinka!"

A member of the press, who shall be nameless, admitted owning one of the buttons, but said he was carrying it in his pocket in deference to professional ethics.

Viva ethics!

Saved by a Harp

Saved by the bell, saved by a hair's breadth—the music fraternity now has a new one: saved by a harp. It seems that Mildred Dilling, the concert harpist, was recently spared involvement in the current Near East crisis because of her harp. Not that it shielded her or stopped flying debris; simply that it was too tall (seven feet) to be accepted by either Air France or Pan American World Airways for shipment to Lebanon, Turkey, Jordan, and Israel, where she was to tour. The delay caused by slower transportation kept her away from these scenes during the days of highest tension.



Courtesy American Symphony Orchestra League
One of the designs—this one in black and red—for Christmas cards being sold by the American Symphony Orchestra League



Members of the company pose outdoors in front of the Palace of Fine Arts from the days of the Exposition

Christensen Tells Growth Of San Francisco Ballet

By LEW CHRISTENSEN

WHEN my brother, Willam, left San Francisco for Utah in 1951, the San Francisco Ballet was performing, as a yearly commitment, nine weeks with the San Francisco Opera, with an added two weeks of paid rehearsals. Other than that, we had three outdoor performances a year, one or two matinees of Willam's full-length version of "The Nutcracker" at the War Memorial Opera House, plus ten or so scattered performances in the spring, most of them at a high school auditorium. Thus briefly our performing story was told.

Our San Francisco Ballet School was large: approximately 300 pupils, sometimes more. From among the talented students in the advanced classes, performers for the opera ballet were chosen. The compressed nine-week season became the proving ground for talent. Any deficit in experience was made up by Willam in multiple rehearsals, in exhortations, and sometimes in prayer. Willam's system was forced upon him—to have had to adhere to it myself would have been a drain beyond me. What the system was can be told in a few words.

Theatrical Instinct

Willam has an instinct for discovering those persons in whom theatricalism is innate, and for years this instinct has carried him through. Therefore, out of his own talent, Willam choreographs for his dancers individually and very personally. I credit his own abilities for covering inadequacies of technique or experience. In the hothouse that the opera season became, Willam helped train his leading dancers: Janet Reed, Jocelyn Vollmar, Sally Whalen, Celina

Lew Christensen is head of the San Francisco Ballet and its chief choreographer.

Cummings, Onna White, Harold Lang, James Starbuck and Scott Douglas.

Ruby Asquith, married to my brother Harold, was prima ballerina for several years. My own wife, Gisella, came to the company later. Willam did not train them, but they received benefit from his personal style of choreography and from his direction. Their family obligations kept them in San Francisco.

Temptation To Leave

But other good performers, especially among the men, had livings to earn and could not stay. In intermittent procession, some regretfully and others hopefully, they left for New York or Hollywood. Each visit of a touring company to San Francisco would also mean the temptation for them to leave. And the end of the opera season often meant, too, that someone had been able to save enough money for passage to New York.

Below the level of Willam's performers were the advanced students, a class called Advanced II. Because they seemed likely to stay longer (if only until they should become finished dancers) I choreographed a demanding technical exercise for them, to Vivaldi piano music. The little ballet was called "Vivaldi Concerto". Sally Bailey and Nancy Johnson were among the student ballerinas.

Such was the situation upon my brother's departure for Utah. The reason for his leaving was probably a search for security. Since 1941, when he and Harold had taken over the opera's school and company, it had been a ceaseless struggle to find dancers, train them, choreograph for them, find them jobs that would keep them in San Francisco, and find patrons so that ballets could be mounted. In all this,

he had an ally and a patroness in Mrs. James Bodrero. She is still a member of the board of directors of the San Francisco Ballet Guild.

The legacy my brother left consisted of the school, some ballets, a money-making full-evening's "Nutcracker" we could dance twice a year; the San Francisco Ballet Guild to whom San Franciscans could pay ten dollars a year to belong; the opera commitment, and a loyal, small audience which was Willam's personal following. Behind were 15 years of work plus the monument of having recreated America's first full-length productions of "Swan Lake", "Coppelia", and "Nutcracker".

Johnson and Bailey

I had been teaching in the school since 1948. The students who first studied under Harold and then under the rest of our staff became our company of today. Of the Advanced II class for which I choreographed "Vivaldi Concerto", Nancy Johnson and Sally Bailey remain as full ballerinas. The greater percentage of company members, such as Conrad Ludlow, learned their first steps at our school. We do welcome talented and well-trained dancers from other schools, especially since our style of dancing—clean-cut, fast and technically demanding—winnows out something like 95 percent of the youngsters who come to study. Probably most of the dancers who drop out do so for physical reasons: either inadequate strength, muscles that do not have real tone, poor feet, or unpleasing bodies. Some get impatient and go into the easier fields of television or films or musical comedy. But the school is larger than ever and continues to supply us with raw material from all the West.

With a school, then, the problem of personnel is solved. The San Francisco Ballet Guild has helped solve some of our money problems. In 1954 it commissioned a new elaborate full-evening's "Nutcracker", designed by Leonard Weisgard. It boasts 153 costumes, four huge sets, a prologue built-piece, and tricky scenic effects. Productions for "The Dryad", "A Masque of Beauty and the Shepherd", "Con Amore", "Apollo", "The Tarot", and "Heuriger", and the costumes for "Concerto Barocco" and "Serenade" have been provided by the guild.

Problem of Subsistence

Another solved problem has been that of subsistence. The guild has given small monthly grants to four principal dancers, sometimes to more, so that they can continue in San Francisco. Under its president, Mrs. William Bayless, the guild has been able to do this by collecting ten dollars a year from about 400 members. There is an additional guild chapter at Palo Alto, under Mrs. Hugh David Phillips; its membership is around 100. Two or three patrons contribute \$100 a year and there are occasional other gifts. No foundation has yet made a contribution to us, although several

patrons had gathered a fund of around \$7,000, which was given to us at the rate of \$2,500 a year for three years, beginning in 1952. The rest of our support comes from benefits—usually the sponsoring of the opening night of a visiting ballet, and from "Nutcracker" profits. The City of San Francisco itself does not give us money.

The problem of repertory has been my own. In part it has been solved by exchanges or outright gifts from the New York City Ballet. George Balanchine has let us have his "Serenade", "Concerto Barocco", "Apollo", "A la Française", and his "Swan Lake". Lincoln Kirstein has lent us the Berman backdrop for "Concerto Barocco", and the whole lustrous production of Ballet Society's "Renard". The rest of the repertory has been made up of my own ballets: "Filling Station", "Nutcracker", "Jinx", "The Tarot", "A Masque of Beauty and the Shepherd", "Le Gourmand", "Con Amore", and "The Dryad".

Occasional Pieces

Though the public does not recognize it, choreographers will realize that these ballets are, out of necessity, occasional pieces, made to fill the demands of a particular performance or a series of them. "The Tarot" was made for a group sent to perform for Willam in Salt Lake. "Masque" and "Heuriger" have spectacular effects with hand props because they were made for outdoor performances, and the props had to take the place of scenery. Only "Le Gourmand", "Jinx", "Filling Station", "Nutcracker", and "The Dryad" were made out of the pleasure of creation.

The problem of performing remains our major one today. Dancers must perform, especially young dancers who are emerging artists. This year, 1956, modest as it was, has been our best. We did a two-week tour of the Northwest in the spring, and a five-week tour of the East in the summer (including three weeks for Ted Shawn at Jacob's Pillow). The opera season and seven performances of "Nutcracker", still to come, complete the story.

Next year there is an expected tour of the Far East under the auspices of ANTA, plus invitations that will give us twice as long a summer tour and—mirabile dictu!—these dancers, young and gifted and full of integrity, will be earning a living. What more could artists ask?



MUSICAL AMERICA

Elisabeth Schwarzkopf—Versatile Artist

By FRANK MILBURN, JR.

IT was Sunday evening, Nov. 25, 1956, in Carnegie Hall. A huge audience had gathered to hear Elisabeth Schwarzkopf. What it was to hear was not a program of popular favorites or familiar operatic arias but a formidable list of 24 lieder by Mozart, Strauss, Schubert, and Wolf in a language that only a few could understand. Yet from the moment she began to sing, she captured her listeners completely. Of course, she was lovely to look at. Her stunning black dress set off her blond beauty in a way that would have brought envy to the heart of many a film star. But it was an artistry that went much deeper than mere charm that turned this program into a popular triumph.

And how was she able to do this? How was she able to lead her audience through such a challenging world of moods and characterizations? Part of the explanation lies in her amazing musical versatility. For Elisabeth Schwarzkopf is as famous in opera as she is in lieder. And her operatic repertory is as wide as her song repertory, the former including such parts as Mélisande, the Marschallin, Fiordiligi, and Eva, which incidentally are her favorite roles. She is also a distinguished oratorio singer, having recorded the soprano roles in the Brahms "Requiem" and the Bach B minor Mass under the direction of Herbert von Karajan.

Her adaptability and her speed in learning new works, in addition to her fabulous memory, are other factors that explain this. Often she

has learned new roles overnight, and she has over 300 songs in her repertory and plans to learn 300 more! Another explanation is her wide musical interests. She has had a solid theoretical training, has performed on the viola in chamber-music groups, and her main hobby is listening to orchestral records. The writer of this article can bear witness to her excellent ear. Once when he was in Salzburg visiting a friend of hers, she sat down at the piano and started to play the last movement of Beethoven's "Emperor" Concerto (which she had never studied)—by ear.

Early Training

The German soprano's musicianship was apparent when she was a young child. Her father was teacher of Latin and Greek at a boys' school near the Silesian town of Liegnitz. Since there was no other school for her to attend, she became the only girl student in the school. Music played an important part in the curriculum, and she developed an excellent ear through the movable "do" system. The class often put on little plays and even composed an opera, and since Elisabeth was the only girl, she sang all the leading female parts. It was perhaps here that Miss Schwarzkopf's versatility had its first challenge and that her love for the theater developed.

Though her main desire was for a musical career, her parents sensibly insisted that she finish her formal education so that she could be prepared to take up another pro-

fession in case a career in music fell through. But after she was graduated from high school, she entered the Berlin Hochschule für Musik and in addition to singing studied piano, viola, and theoretical subjects. She sang in the chorus, even played the glockenspiel in an orchestra, and took first prize in the composition class.

Strange as it may seem today, Miss Schwarzkopf was first trained to be a contralto.

"Of course, this was all wrong," the singer admits. "And I nearly lost my voice completely, but there was something to be learned by this mistake. Because I knew the wrong way, I was able to become much surer of myself when I did find the right approach."

And the right training for Miss Schwarzkopf proved to be developing her voice into a coloratura soprano.

It was in opera that her career really began. Her debut was with the Berlin Städtische Oper in the late 1930s as a Flower Maiden in Wagner's "Parsifal"—a role she learned in less than 36 hours. Within a year she had sung about 20 small parts, including one of the three Orphans in "Der Rosenkavalier."

"Singing this role was quite an accomplishment in those days," Miss Schwarzkopf laughingly admits today, her blue eyes twinkling. "You have no idea how difficult the Orphans' stage business is for a young singer in her apprentice years. The three of us were dressed in awkward-fitting costumes, and we had great difficulty bowing before the Marschallin and at the same time walking backwards off the stage."

Pupil of Ivogün

The singer's first large role at the Berlin opera was Zerbinetta in Richard Strauss's "Ariadne auf Naxos". It was fortunate that Maria Ivogün, perhaps the most famous Zerbinetta of all, heard Miss Schwarzkopf in this role, for Miss Ivogün took an immediate interest in the young singer and offered to teach her. It was priceless training that the older woman gave, for Miss Schwarzkopf says today that Ivogün helped her to acquire her technique, prepared her for her first lieder recitals, and gave her invaluable instruction in the art of operatic singing. Soon Miss Schwarzkopf was giving lieder recitals in Berlin and Vienna and making guest appearances at the Vienna Opera in such roles as Rosina in "The Barber of Seville" and Musetta in "La Bohème".

But just as she was beginning to build a successful career, tragedy struck. It was discovered that she had tuberculosis. She was forced to stop singing and go into a sanatorium. Now, she cannot remem-



In San Francisco Miss Schwarzkopf rides on one of the famous cable cars

ber how she passed those days except that she thought that her life was not worth living, that all she had lived for was finished. But after one year she recovered, and it was not long before she was singing again.

The war ended and Miss Schwarzkopf soon became one of the leading singers at the Vienna Opera. She sang many coloratura roles with the company, though her voice was beginning to develop naturally into a lyric soprano. There were many triumphs at the opera house, but it was not an easy life offstage. Her rooms were often bitter cold, and she remembers singing her scales into a woolen scarf so she would not breathe in the damp air.

Sings at Lucerne

A crucial point in her career came shortly after the war. She made a test record for Walter Legge, the English recording expert (now a director of artists and repertoire for EMI, which releases records in America under the Angel label) who was later to become her husband. Mr. Legge sent the recording to the late Wilhelm Furtwängler, who was so impressed with it that he engaged her to sing the soprano role in the Brahms "Requiem" at the Lucerne Festival.

For Miss Schwarzkopf this engagement was all important, for it meant the beginning of her international career. Today she has sung most of the leading Mozart roles at the Salzburg Festival; Eva at the first post-war Bayreuth Festival; the leading soprano part in the world premiere of Stravinsky's "The Rake's Progress" at the Venice Festival; at Covent Garden and La Scala. She made her operatic debut in the United States at the San Francisco Opera last year and her American recital debut in New York's Town Hall in 1953.

Miss Schwarzkopf would be the first to admit her success has not been due to herself alone. From performing in such diverse environments as England, Italy, and Germany, she has learned much

(Continued on page 33)

Elisabeth Schwarzkopf as the Marschallin in Strauss's "Der Rosenkavalier", her favorite role. Otto Edelmann is seen as Baron Ochs in the background

Robert Lackenbach



Personalities

Ezio Pinza was reported in satisfactory condition at the Greenwich, Conn., Hospital after he had suffered his second heart attack in three months. Last August Mr. Pinza suffered his first heart attack at his summer home in Cervia, Italy.

Pierre Fournier was soloist with the Orchestre de la Suisse Romande, conducted by Ernest Ansermet, in a concert in Geneva last month for the

unites her with many members of her family with whom she will be spending her first Christmas since 1935. She will also dedicate a performance of "Butterfly" to the "boys' town" of Bari. Miss Albanese will return later in the season for performances at the Metropolitan in "Tosca" and "The Marriage of Figaro".

Yehudi Menuhin will be soloist with the Minneapolis Symphony,

inally intended to mark the 15th anniversary of the American-Hungarian Studies Foundation, and to launch a building fund to erect a museum-library building at its college in Elmhurst, Ill. Because of the recent Hungarian revolution the college has announced that the proceeds now will be channeled to a drive to create 100 scholarships of \$1,000 each for Hungarian refugee students arriving here. Mr. Menuhin is now in South Africa, where he is recovering from a spinal operation. He was operated on in November for a slipped disk after becoming ill on a concert tour.

Pierre Luboshutz and Genia Nemenoff broaden their international scope when they appear in South Africa

Europe in March; South Africa in April and May. In June the pianists return to the United States where they will fulfill festival and orchestral summer engagements.



Gustav Schikol

benefit of the Red Cross. He was heard in concertos by Boccherini and Lalo. Since a large share of the receipts was marked for victims of the Hungarian revolution, Mr. Ansermet included some Bartok excerpts in the program.

Michael Rhodes has been engaged by the Netherlands State Opera to sing leading baritone roles in its new productions of Tchaikovsky's "Pique Dame" and Mozart's "The Marriage of Figaro". The premieres are scheduled for Dec. 7 and 19, respectively.

Charlotte Boerner made appearances in November at the Hollywood Memorial Park, the Olive Hill Foundation, and the Beverly Hilton Hotel to raise funds for the Ida Mayer Cummings Medical Center, to be built at the Jewish Home for the Aged.

Stecher and Horowitz begin this month a cross-country tour, which includes engagements in British Columbia, that will keep the duo-pianists busy until May.

Vera Franceschi has recorded piano works by Pizzetti, Respighi, and Menotti for Ricordi, which is engaged in the project of recording all the important music it has published since 1900.

Walter Hautzig left New York on Nov. 22 for a concert tour of 20 appearances in Japan. He will give benefit performances for victims of the atomic bomb in Hiroshima and Nagasaki. Following this tour, the pianist will play in Sweden, Denmark, Norway, Holland, Switzerland, and Spain. Upon his return to New York he will give on March 19 the first New York performance of the Kabalevsky Piano Concerto No. 3, with the American Chamber Orchestra.

Licia Albanese wore silk costumes recently designed for her in the Metropolitan Opera's production of "Madama Butterfly" on Dec. 8. The soprano will open the opera season in her native Bari, Italy, again as Butterfly, on Dec. 26. The occasion is a special one for Miss Albanese, for it marks not only her first performance at Bari since she has sung with the Metropolitan but also re-

Above: In the new "Carmen" at the Vienna State Opera are Jean Madeira, as Carmen, and Przemysl Kogi as Escamillo

under **Antal Dorati**, in an all-Bartok concert to be given in Carnegie Hall on Feb. 17. This concert was orig-



Plan Opera Institute For Conductors

An Opera Institute for Conductors will be presented jointly by the American Symphony Orchestra League and the Opera Theater of the Juilliard School of Music, April 10 to 24, 1957, in New York City. The project is made possible through funds from the Rockefeller Foundation grant to the league and resources of the Juilliard School.

The institute will be presented under the general supervision of Frederic Cohen, director of the Juilliard Opera Theater. Participating staff conductors will include Carl Bamberger, Mannes College of Music; Jean Morel, Metropolitan Opera, New York City Opera, and Juilliard School of Music; Max Rudolf, Metropolitan Opera; and Frederic Waldman, Juilliard Opera Theater.

A Juilliard Opera Theater ensemble of 30 singers will participate in the institute during the entire two weeks. An opera orchestra, recruited from the Juilliard Orchestra, will be at the disposal of the institute for ten three-hour rehearsals during the second week of the sessions.

Curriculum will include work on operas by Mozart, Puccini, Richard Strauss, Verdi, and Bizet. Conductors certified to the project will participate in rehearsals with singers and orchestra, sessions on stage direction, dictation, opera-rehearsal techniques, and the like.

Conductors interested in attending the institute may receive full information through the American Symphony Orchestra League office, P.O. Box 164, Charleston, W. Va. Priority in certifications will be given to conduc-

tors of league member orchestras.

Other projects of the league this season will include a course in orchestra management, to be held in Sioux City, Iowa, June 7-13; its national convention and a musicians workshop, also in Sioux City on June 13-15; and a western conference of orchestras and a conductors workshop, to be held in June or July at Asilomar, Monterey Peninsula, Calif. The Music Critics Workshop, in which the league participates, will be held next year in Detroit from Oct. 11 to 13.

North Dakota Symphony Has Anniversary

Fargo, N. D.—The Fargo-Moorhead Symphony, under the direction of Sigvald Thompson, is celebrating its 25th anniversary this season. Organized by Harry M. Rudd of Fargo, now the secretary of Local 382 of the American Federation of Musicians, the orchestra came into being in 1930 following the state convention of the North Dakota Federation of Music Clubs. At this meeting delegates heard an all-state orchestra under Mr. Rudd's direction perform as part of the program. It was the impetus for subscription of funds to begin a functioning community orchestra. The result was the symphony, which has given a series of concerts every year except 1931—the height of the depression.

Of the 28 musicians who performed in the first concert only one, Sigvald Thompson, conductor since 1937, is still with the symphony. Several others still subscribe to the present association and attend concerts regularly. Mr. Rudd and Mrs. John Alexander Jardine, president of the state

Federation of Music Clubs during the orchestra's founding, are honorary members of the association.

The orchestra now has grown to 75 musicians, rehearsing weekly for a season series of five programs, as well as summer "Pops" concerts. The professional core of the group has been augmented by faculty members from the music departments of three local colleges, North Dakota Agricultural College in Fargo, Concordia College and State Teachers' College in Moorhead. Its repertoire in the past has included the standard violin and piano concertos, all the symphonies of Brahms, most of those of Beethoven, five of the six "Brandenburg" Concertos of Bach, symphonies and other works of Mozart, Haydn, and the like. In addition, contemporary works performed have included two symphonies of Sibelius, Hindemith's "Mathis der Maler", and Gunther Schuller's Symphony for Brass and Percussion, played here one year before its New York premiere with the Philharmonic-Symphony.

Moravian Festival To Be Held

Winston-Salem, N. C.—The next Early American Moravian Music Festival and Seminar will be held at Bethlehem, Pa., June 23 to 30, 1957. Eight free public concerts will be conducted by Thor Johnson, musical director of the Cincinnati Symphony Orchestra. Music to be featured will include a number of first modern performances of choral, symphonic, and chamber music by many forgotten early American and European composers. The orchestra will be made up of leading musicians from approximately 20 major American orchestras.



Barrett's Photo Press

Constance Shacklock and her husband, Eric Mitchell. The contralto has been engaged by the Berlin Festival and makes her United States debut next season

Lawrence Tibbett has been signed by the Mutual Broadcasting System to do a two-hour nightly radio show, in which he will serve as a master of ceremonies, play records, relate anecdotes, perhaps sing, and interview celebrities. The recordings will range from popular tunes to excerpts from current musical shows, folk songs, and semi-classical music.

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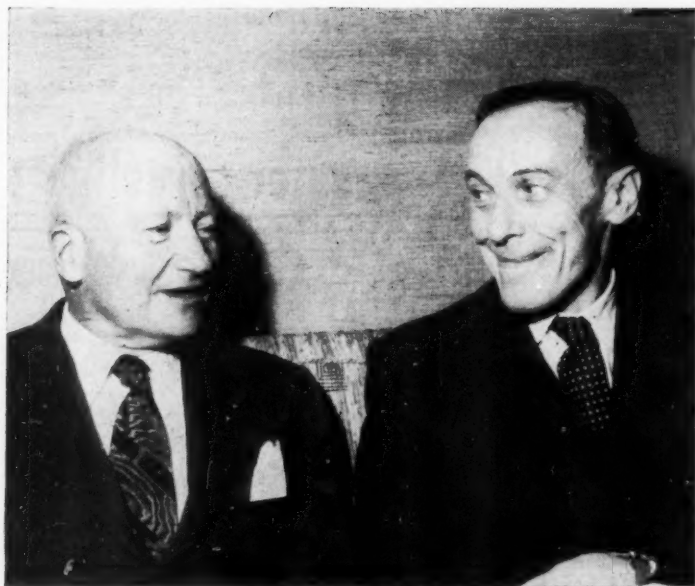
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Frederick C. Schang, Jr. (left), president of Columbia Artists Management and chairman of Community Concerts, with Alexander Brailowsky

Community Concerts Holds 29th Annual Conference in New York

DEPARTING from the usual practice of opening the annual conference of Community Concerts, Inc., with a Monday luncheon, the 29th such gathering officially began with the concert of the New York Philharmonic-Symphony, on Sunday afternoon, Nov. 25, in Carnegie Hall, when Geza Anda was piano soloist. The event was attended by all field representatives, executives of Columbia Artists Management and of Community Concerts, and a number of committee members from several Community Concert Associations in different parts of the country who were in New York to attend some of the conference functions.

After the concert, officials and representatives went to Luchow's, the famous old German Restaurant on East 14th Street, for the opening dinner. This marked another change from the practice of past years. A typical German menu was served, and the exhibition of various "talents" by some of the diners added a humorous touch to the evening.

The morning conferences were held as usual in the Sky Room of the Carl Fischer Building, and 40 musical programs, under the title "Half Hours with Our Artists", were planned in the Carl Fischer Concert Hall. In addition to these afternoon recitals, the following Carnegie Hall, Town Hall, and Hunter College concerts were listed as conference events: those by Louis Kentner, Maryla Jonas, Jorge Bolet, and Paul Badura-Skoda, pianists; Wolfgang Schneiderhan, violinist; Whittemore and Lowe, duo-pianists; Irmgard Seefried, soprano; Mildred Miller, mezzo-soprano; and Mantovani and His New Music. The appearance of Clifford Curzon, pianist, on the Telephone Hour, broadcast from Carnegie Hall, was also attended.

One of the gala events, which is fast becoming an annual tradition, was the Metropolitan Opera Club dinner. This year the affair was set for the evening of the season's first performance of Offenbach's "The Tales of Hoffmann", in which Richard Tucker sang the title role; Mildred Miller was Nicklausse; and George London sang for the first time at the Metropolitan Opera the four roles of Lindorf, Coppélius, Dappertutto, and Dr. Miracle.

Also scheduled for the conference was attendance at the popular Broadway musical, "The Most Happy Fella", and at a performance of "Madam Butterfly" by the NBC Opera, at the Mosque Theater in Newark, N.J. This was the last performance of the current, sold-out, and highly successful first tour of the opera company. Elaine Malbin sang the title role, and David Lloyd was the Pinkerton.

The morning sessions of the conference were presided over by David Ferguson, President of Community Concerts; Herbert O. Fox and Marion Evans, Vice-Presidents; Gerald Devlin, Eastern Field Manager; and Richard Yarnall, Western Field Manager. Guest speakers included Frederick C. Schang, Jr., William Judd, Horace Parmelee, Andre Mertens, Kurt Weinhold, Leverett Wright, F. C. Schang III, Arthur Judson, and Sigmund Spaeth.

Some significant changes in personnel were announced, namely the appointment of Leo Bernache as Canadian Manager; Miriam Barker as Western Booking Director, replacing Thomas Thompson, who has been made an associate in management to Mr. Weinhold; and Edgar Kneeder of Community Concerts, as Sales Representative for Columbia Artists Management.

The following members of the board of directors of Community Concerts of Canada, Ltd., arrived for the last three days of the conference and for the annual meeting with the executives of Community Concerts: Paul Fortier, Grant Smith, and Gordon Henderson. Because of illness, Mrs. Henry Krug was unable to attend.

The conference officially closed with the annual office party on Dec. 8, when approximately 400 guests were in attendance. Present at the festivities were many artists on the Columbia roster, company executives and personnel, and visiting committee guests.

JM Photos



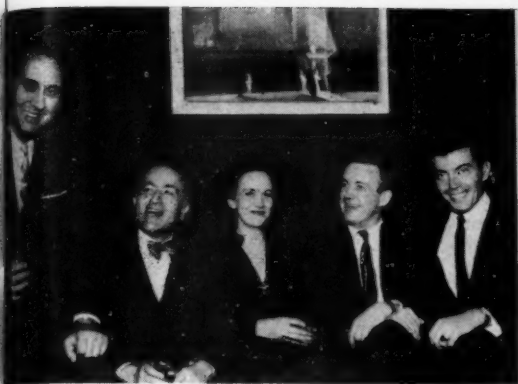
Herbert O. Fox, vice-president of Community; Mabel Roeth and Elizabeth Covejoy, Community representatives; Arthur Judson



Kurt Weinhold, vice-president of Columbia; Lisa Della Casa; Mrs. Weinhold



Horace Parmelee, vice-president of Columbia Artists; Eileen Farrell; and Andre Mertens, vice-president of Columbia



Leonard Pennario; Louis Kentner; Mrs. Kentner; Gerald Berlin, Eastern Field Manager of Community; Michael, Community representative



Ruth O'Neill, vice-president and treasurer of Columbia; Richard Tucker; Ada Cooper, booking director of Columbia; Mrs. Tucker



David Ferguson, president of Community Concerts; Dorothy Donahue, Russell Rokahr, Kay Robinson, and Don Witham, Community representatives



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Mrs. F. C. Schang III; Carroll Glenn; and Eugene List



Schuyler Chapin; Walter Cassel; Thomas Thompson, new associate in management to Kurt Weinhold; Ruth Harvey, booking director of Community; Edgar Kneeder; Mimi Benzell; Laurence Bogue, of the Revelers; Margaret Blackburn, Community representative



Mrs. Paul Badura-Skoda and her husband



Lorenzo Alvary; Amelia Sperry and Edith LeRoy, Community representatives



Robert Stafford, Community representative; Arthur Whittemore; Pauline Walston and John Schickling, Community representatives; Jack Lowe



Camelia Campbell, Community representative; Frances Yeend; Robert Kirkham, Community representative

RECITALS in New York

Isidore Lateiner . . . Violinist

Town Hall, Nov. 19 (Debut).—Isidore Lateiner's debut brought to New York audiences a highly gifted and sensitive violinist who is a mature musician as well. He chose a mammoth program for the occasion, opening with Tartini's Sonata in G minor and including the unaccompanied Chaconne of Bach; Bartok's First Violin Sonata; the A major Rondo of Schubert, with string quartet accompaniment; two pieces by Joseph Suk; and Wieniawski's Polonaise Brillante in A.

Mr. Lateiner's notable gifts were evident throughout the evening. His technique was facile and very clean and he had a keen sense of intonation. His style was blessed to boot with a singing tone—always refined and controlled—which gave his playing an ingratiating lyrical bent.

All of the readings showed a real understanding of structure and form. The violinist's sense of phrasing and nuance was large in scope and noble in stature, marked at all points by a feeling for style. The Bach Chaconne in particular moved with logic and drive, always with a long-range goal in mind. Yet its recurring ground figure was given new colors and different treatment, never losing interest, and building with real support to its climaxes. The Bartok sonata did not fare as well, but part of the fault lies with the work itself; it lacks the compact, tight layout of the composer's later period.

One was pleased, musically, by this entire recital. There was, however, a shortness of drama and excitement in some of his performances. The burlesque-like finale of the Bartok sonata was a case in point.

Edith Grosz proved a sensitive accompanist for the program.—D. M. E.

Martha Blackman Trio

Carnegie Recital Hall, Nov. 20.—A beautifully devised program of early chamber music dependably performed by Martha Blackman, viola da gamba; Bernard Krainis, recorder; and Paul Maynard, harpsichord, drew a distinguished audience. College and music clubs should take note of this group, which is vastly entertaining. Each member is a performer capable of projecting and the music is a delight. Telemann, Rameau, J. S. Bach, and Corelli were the familiar composers represented, and Marin Marais and Jan Sweelinck the ones who are strangers to many concertgoers.

The Sweelinck Variations on "Mein junges Leben hat ein End", for harpsichord, is a remarkable example of the emergence of tonality. It mixes at will minor and major triads with modal figurations.

Miss Blackman performed amazing feats on the viola da gamba. She used a straight bow, whereas the bridge of the instrument is sharply angled and needs the rounded bow to complement its curvature. Despite this handicap, Miss Blackman imbued the instrument with unique powers of communication. Mr. Krainis is a delightful musician, who plays cleanly and rapidly with almost perfect pitch. He thrilled the audience with his execution of the complex roulades of the Corelli "Follia" variations. It was an enjoyable evening. —E. L.

Singing Boys of Norway

Carnegie Hall, Nov. 21.—The Singing Boys of Norway are now on their second tour of the United States after a four year absence, under the direction of Ragnvald Bjarne. They were heard in a program of works by Nordraak, Allegri, Mozart, Georg Schumann, Gabrielli, Lassus, Grieg, and Mendelssohn, as well as in folk songs and dances of their native land. Melvyn Simonsen, the group's accompanist also offered two Grieg Norwegian Dances as piano solos.

The boys (looking very natty in their white sailor suits and blue capes) and their conductor form a likable and friendly group. The singing was better in the second and lighter half of the program than in the earlier and more weighty works, although Lassus' "Eco", sung in eight parts, was effectively done. The stunt of having ten of the younger boys sing Mozart's "Alleluia" in unison might have been a good one, had the boys been able to negotiate it with ease. As it was, they had to strain hard. At times, Mr. Bjarne "pushed" their voices too hard, forcing them to sing explosive accents, with excessive crescendos and decrescendos. The most satisfying and communicative singing was in Grieg's "In Heaven above where God Almighty Dwells", the composer's last work, written on his death-bed.

—R. K.

Janos Scholz Cellist

Town Hall, Nov. 21.—A superb program of masterworks for viola da gamba and cello brought a sizable audience to Janos Scholz's unusually rewarding concert. Claude Jean Chiasson was the harpsichordist in a performance of Bach's Sonata No. 3 for viola da gamba and harpsichord, playing an instrument which he made in 1952. This was one of the most solid and satisfying interpretations of the evening. It was a damp night, damaging to string intonation, but Mr. Scholz played eloquently.

Perhaps the climax of the program was Giuseppe Tartini's magnificent Concerto in D minor, for violin da gamba and chamber orchestra, in which Mr. Scholz had the assistance of an admirable ensemble which he led himself. This is music of ravishing beauty and subtle texture. In Bach's Suite in D major for cello solo Mr. Scholz had serious troubles with pitch, and, sometimes, with notes.

The performance of Haydn's Cello Concerto in D major in its original proportions was refreshing. The program notes by Mr. Scholz were in-

Robert McDowell

James Hargis Connolly



formative and added to the enjoyment of the music. There was nothing antiquarian about this concert, and the artists' obvious enjoyment of the music was shared by the listeners, even if there were occasional technical flurries.

—R. S.

Robert McDowell Pianist

Town Hall, Nov. 25, 2:30.—This seems to be a rather favorable season in New York for young pianists, and Robert McDowell is certainly in the front rank of the good ones we have been hearing. Reappearing for the first time since his debut here in 1954, he brought with him a group of works illustrating a broad range of musical styles and pianistic practices. In projecting the characteristics of each composition in its turn, he more than justified his bid for our attention.

Included in Mr. McDowell's list were Mozart's Sonata in B flat, K. 570, Beethoven's "Farewell" Sonata, Op. 81a, a Nocturne and a Ballade by Chopin, Scriabin's Fourth Sonata, Ravel's Sonatine, and two pieces by Debussy.

Anyone who can play this program competently is above average to begin with. To play it in a consistently imaginative and compelling fashion is a distinguished achievement. Mr. McDowell arrived at this exciting plane of performance through the exercise of a secure, though unobtrusive, technique, the nicest attention to the quality of sound produced by his instrument, and the orderly flow of well-considered interpretative insights and ideas.

Nothing in his playing or manner suggested that he was seeking a cheap or easy route to glory. He simply sat down, played a serious program without flourish or histrionics, and was rewarded with a brilliant success.

—A. H.

Concert Society of New York

Carnegie Recital Hall, Nov. 25, 5:30.—Two composers and two performing groups were represented on the Concert Society's second concert of the season. Even though Schubert's Variations on his own song "Trock'ne Blumen", from "Die schöne Müllerin", for Flute and Piano, Op. 160, may not be the best Schubert, it is played so infrequently that it was a pleasure to hear it performed with such impeccable artistry by John Wummer, flutist, and Artur Balsam, pianist.

Framing the Variations, Beethoven's last Quartet and Schubert's "Death and the Maiden" Quartet were played by the Hungarian Quartet. The members of the Hungarian Quartet (Zoltan Szekely and Alexandre Moszkowsky, violinists; Denes Koromzay, violist; and Gabriel Magyar, cellist) not only performed these works with exemplary musicianship, but they were in complete accord with the spirit and style of each work. The Beethoven was performed with a pure type of tone that had little vibrato, while the tone they adopted for the Schubert was warm and glowing. The beauty of tone and the warmth of feeling that Mr. Magyar put into the lovely solo passages for cello in the Andante con moto of the Schubert Quartet were a highlight of the afternoon. It is a pleasure to report that the chamber-music hall was filled with devotees.

—R. K.

Georgiana Fodor . . . Soprano

Town Hall, Nov. 25, 5:30 (Debut).—An all-Mozart program was chosen by Georgiana Fodor for her first appearance in New York. She is a native of Budapest and has been heard in recital throughout Hungary, in Vienna, Rome and Salzburg.

Arias from "The Abduction from the Seraglio", "The Magic Flute", and "The Marriage of Figaro" were offered as well as the "Mia speranza adorata" and "Exultate, Jubilate". The remainder of the list included "Ridente la calma", "Dans un bois solitaire", "Das Veilchen", "Abendempfindung", and "Un moto di gioia".

Miss Fodor is a coloratura soprano. Surprisingly enough, she was more effective in music that does not rise to the coloratura range. She made a lovely thing of "Abendempfindung" but had serious troubles with the strenuous passages of "The Magic Flute" aria, "Der hölle Rache". The attractive singer frequently had difficulty in singing high notes on pitch. Ludwig Greenbaum was the excellent assistant at the piano. —W. L.

Elisabeth Schwarzkopf

. Soprano

Carnegie Hall, Nov. 25.—This recital, one of the most magnificent, I am sure, that Carnegie Hall has ever witnessed in its long and illustrious history, roused an audience that overflowed onto the stage to an extraordinary demonstration. At 11:10 p.m., after having sung a fantastically exacting program of lieder, interspersed with such additions as the "Come scoglio" from Mozart's "Così fan tutte", Miss Schwarzkopf rounded out a long series of final encores with a performance of Handel's "Care self" which left everyone but her quite breathless. Its long, exquisitely shaped phrases were spun out with endless breath and with a luminous beauty of tone that was ecstatic. Only to great artists in moments of deepest inspiration is it given to sing like this.

The program was of the highest order, consisting of four songs by Mozart; five by Schubert, ranging from the limpid lyricism of "An Sylvia" to the tragedy of "Gretchen am Spinnrad"; three by Richard Strauss—"Ruhe, meine Seele", "Schlechtes Wetter", and "Hat's gesagt, bleib's nicht dabei"; and 12 by Hugo Wolf, encompassing the widest range of moods and situations. In George Reeves, Miss Schwarzkopf had a pianist worthy of her transcendent singing, and she graciously acknowledged that fact by sharing every bow.

It is in the world of song, perhaps, that one most rarely encounters a perfect balance of brains, beauty and human understanding. But this recital was as satisfying in its penetrating interpretations as it was in its marvelous vocalism. The anguish of the Crucifixion and the depth of Christ's compassion were summed up in Miss Schwarzkopf's interpretation of Wolf's "Herr, was trägt der Boden hier?" And the mood of transfigured peace of heart she created in "Wir haben beide" was equally powerful in an utterly different vein. Only in her interpretation of Schubert's Shakespeare setting did I find a trace of that sophistication and coyness that have troubled me in previous recitals by Miss Schwarzkopf.

Her performance of "Ruhe, meine



Louis Kentner

Seele" was as shattering as that of "Schlechtes Wetter" was tender and ironic, in a true Heine blend. But I could fill pages with details of vocal virtuosity, emotional subtlety, and musical intelligence. Suffice it to say that this recital set a standard of what great singing really is—one sadly needed in an era which tends to take vocal tinsel for gold. —R. S.

Audrey Haveron . . . Soprano

Carnegie Recital Hall, Nov. 27.—Although she is a singer with a fine natural quality of tone in the upper register, Miss Haveron was very uneven in her work throughout the evening. Some of her singing in songs of Scarlatti and Gasparini was acceptable, but in the more dramatic requirements of Brahms and in an aria from "Ariadne auf Naxos" of Richard Strauss, she was beyond her present capacities. She offered an interesting program. "Three Poems for Voice and Piano" by Turina were novel. The accompanist was Otto Lehmann. —W. L.

Karl and Phyllis Krauter . . . Violin and Cello Duo

Kaufmann Concert Hall, Nov. 27.—The Krauters, with Joseph Wolman, pianist, began their program with the Clementi-Casella Trio in D major, Op. 28, No. 2, and ended with Dvorak's "Dumky" Trio. Their playing was a bit labored in the Clementi, but it warmed, and one felt the solidity of the Dvorak Trio as well as its brio. Here tonal beauty gained the upper hand in their playing.

Irene Jacobi was the guest artist in Frederick Jacobi's "Ballade for Violin and Piano". Her sensitive musicianship and round tone matched Mr. Krauter's evocative performance. The Krauters are to be congratulated for having programmed this "Ballade" and another rarely heard contemporary piece, Honegger's Sonatine in E minor for Violin and Cello. This is an enjoyable and substantial work and it received a well-paced performance. —D. B.

Louis Kentner Pianist

Town Hall, Nov. 28 (Debut).—The Hungarian-born pianist Louis Kentner, who is now a British citizen, made a triumphant North American debut at this recital. Just entering his fifties, Mr. Kentner is well known throughout Europe and has also been heard in Africa, Asia, Australia, and South America. He thus has only one continent left to conquer, and this should prove a very easy victory, in the light of the superb performances he gave at this recital.

His command of the instrument is complete; he belongs to the great tra-

dition of virtuosity; and he is equally impressive as a musician. Whether he was playing Liszt, Beethoven, Bartok, Kodaly, or Chopin, he was at home with the style and personality of the composer, and he brought a sensitive and intelligent temperament to bear upon the music.

He began with a war horse of the repertoire, Liszt's Variations on "Weinen, Klagen", shaping its sections so beautifully, varying his tone colors so adeptly, and storming through its bravura passages with such sovereign power that one could enjoy the somewhat tawdry and old-fashioned music without reservation.

His mastery as a Beethoven interpreter (known to me already through recordings) was evidenced in his playing of the Sonatas in A major, Op. 2, No. 2, and in F minor, Op. 57 (the "Appassionata"). In the A major, the fluidity, spontaneity, and exquisite finish of his technique made the music fairly dance along, with a touch of eloquent song in the Adagio appassionato. The darting runs and tricky rhythmic figures were flawlessly executed and the over-all structure of each movement was constantly kept in view. In the "Appassionata" Mr. Kentner brought into play a tremendous dynamic power without ever allowing the music to become dishevelled.

Six of the haunting Bartok pieces "For Children" revealed another aspect of the artist's temperament in their intimacy and deceptively simple poetry. From these, he turned to playing of orchestral magnitude and brilliance in Kodaly's "Dances of Moroszek". But his performance of Chopin's Twelve Etudes, Op. 25, was perhaps the crowning achievement of the evening. Not since the days of Hofmann and Lhevinne have I heard some of them so ravishingly done. Among the encores was a performance of Liszt's "La Campanella" that was also electrifying. —R. S.

Gertrude Janssen . . Soprano

Carnegie Recital Hall, Nov. 29.—A recital primarily devoted to German lieder requires special insight and vocal mastery to absorb the listener. Miss Janssen exhibited the former, but a lack of secure technique resulted in performances that were not entirely satisfactory. Her artistic intelligence communicated, despite the monochromatic coloration of her voice. There were several instances when Miss Janssen chose to use mezza voce, such as in Brahms's moving lied "Immer leiser wird mein Schlummer" and Wolf's "Nimmersatte Liebe". It was a welcome change.

Miss Janssen lent her opulent and dramatic voice to works of Goetz and Strauss as well. There were scattered moments of unusual beauty, but more often she sounded harsh and throaty. There was also a tendency to sharp in the upper register. Her conception of Schubert songs was extremely tasteful, as was her singing of Handel's "V'adamo pupille" from "Giulio Cesare." Leo Taubman offered excellent support throughout the evening. —M. D. L.

Paul Zukofsky . . . Violinist

Carnegie Hall, Nov. 30.—This was a very good week for young artists. On Nov. 26, pianist Lorin Hollander, 12, made a fine impression as soloist with the Little Orchestra Society. On Nov. 30, violinist Paul Zukofsky, 13, revealed an imposing talent. He went through an arduous program of music with no visible difficulty, and, what is more important, he always

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RECITALS in New York

played in tune and with a technique far more advanced than his years.

By this youngster, Shostakovich's Preludes 1 and 4 can be played as easily as the unaccompanied Bach Partita No. 3 in E major. He was effective, too, in the Purcell-Moffat Sonata in G minor and the Hindemith Sonata in E major. What Master Zukofsky needs to cultivate and what will surely come to him in time is interpretative power. He sometimes did not seem to be doing much more than going through the motions of the music, at this stage of his development. But, in a few years, it can safely be predicted that this talented boy will bring to the violin literature he plays new funds of freshness and understanding. —W. L.

Lewis Moore Pianist

Town Hall, Dec. 1, 2:30.—Lewis Moore, a native of Texas who has played in this city on several occasions, returned to Town Hall the first afternoon in December. It was not a very happy occasion. The Schubert Fantasia in C, the Schumann "Symphonic Etudes" and Liszt's "Après une Lecture du Dante" are all enormous in scope. A formidable technique is needed to play them. Partly because of poor memory, Mr. Moore had some difficulty throughout the program in making his fingers do what he wanted them to do. And when they did, the results were often more labored than graceful. Also on the program were Mendelssohn's Prelude and Fugue in E minor and a "Fantasia on Johann Strauss" by Rosenthal. —W. L.

Maryla Jonas Pianist

Carnegie Hall, Dec. 1, 3:00.—This recital marked the return of Maryla Jonas to the concert stage after an absence of nearly five years. Miss Jonas was stricken in 1952 with a rare blood disease, and for more than two years she was confined to bed. Now, according to her physician, she is completely recovered. On this occasion she was, however, under such a tremendous nervous strain that she was unable to do herself justice.

Her program was devoted to works by Mozart and Chopin, including Mozart's Sonata in C major, K. 330, and Sonata in A minor, K. 310. At times, as in the second movement of the C major Sonata, the artistry that has won her wide acclaim was wholly in evidence. She played this movement, as well as the B minor Adagio, K. 540, with a rare personal sensitivity, and colored the melodic lines with a variety of hues and shadings. In other works she had lapses of memory, greatly cutting Chopin's F sharp minor Polonaise, and omitting the last movement of the Mozart A minor Sonata as well of two of the Chopin works listed.

The Chopin Nocturne, Op. 55, No. 2, was performed imaginatively and tenderly, and his "Souvenir de Paganini" based on the "Carnival of Venice" (according to the program notes, this work was given its first performance) was deft and charming. She was also heard in three Chopin mazurkas. —F. M., Jr.

Donald Betts Pianist

Town Hall, Dec. 2, 2:30.—Donald Betts proved a pianist of definite talent, but in this recital he did not display the necessary discipline to show his musical gifts to their best

advantage. His temperament seemed more in sympathy with the romantic school than with the classic or modern, and he seemed more at home in small forms than in large.

In parts of the Schumann "Carnaval" Mr. Betts provided his most rewarding playing. He showed a genuine understanding for the lyrical portions of the work, and his tone, one of his most outstanding qualities, was always pleasing and warm. But lacking was a sense of contrast, both tonally and interpretatively, though Mr. Betts's enthusiasm generated excitement in the concluding pages.

Beethoven's Sonata, Op. 111, is a difficult work for the hardest of pianists, and Mr. Betts had not solved many of the work's interpretative problems. His technique, though somewhat lacking in refinement, was generally adequate for the task, but his musical ideas seemed based more on intuition than logic. The same remarks would also pertain to Mozart's D minor Fantasy, Kabalevsky's Third Piano Sonata, and Bartok's Rumanian Dance No. 1. More successful was Chopin's A minor Mazurka, Op. 17, No. 4, which was architecturally well conceived and played with tenderness. —F. M., Jr.

Wolfgang Schneiderhan Violinist

Town Hall, Dec. 2.—Wolfgang Schneiderhan is a dedicated musician. He plays the violin with taste and musicality. It is the kind of playing that tranquilly satisfies rather than strives for mere sensational effects. Albert Hirsh's pianistic assistance was heavenly; the two artists played together with absolute mastery.

Mr. Schneiderhan's program was of the highest and most uncompromising sort. It included Mozart's Sonata in F major, K. 376; Brahms's Sonata in D minor, Op. 108; Bach's Chaconne; and Beethoven's Sonata in C minor, Op. 30, No. 2. Mr. Schneiderhan met the task with security, and we heard music-making of a high order. The Brahms, especially, was musically intense and polished brightly. At times, Mr. Schneiderhan's playing was scratchy and rather under pitch, and at times it was lacking in fire, but his intelligence and artistry never faltered. —M. D. L.

Paul Frenzelas Bass

Carnegie Recital Hall, Dec. 2 (Debut).—A native New Yorker of Greek parentage, Mr. Frenzelas was presented in his debut by the Alumni Association of the New York College of Music. He had a pleasant stage appearance and his preparation for the recital was thorough. Some rare Handel arias and five Schubert songs were enough to prove that Mr. Frenzelas has good volume, that he sings on pitch, and that he is not secure in his high notes. There is a commanding quality in his singing, and it is not surprising to learn he has been an oratorio soloist on many occasions in the New York area.

Mr. Frenzelas made a good impression in the "Song of the Viking Guest," from Rimsky-Korsakoff's "Sadko". He was also applauded for offerings by Boito, Tchaikovsky, Koeneman, and Rachmaninoff. At the piano was Vladimir Padwa. —W. L.

Nathan Milstein Violinist

Carnegie Hall, Dec. 2.—A devoted audience filled Carnegie Hall for

Nathan Milstein's annual appearance. The program contained Beethoven's Sonata No. 8, in G major, Op. 30, No. 3; Mozart's Rondo in C major, K. 373; Schubert's Sonatina in D major, Op. 137, No. 1; and Bach's unaccompanied Partita in B minor, together with a Larghetto by Pietro Nardini, two Caprices of Paganini, Tchaikovsky's "Meditation", and Novacek's "Perpetual Motion".

Although everything was played with taste and artistry, the most exciting moments of the evening occurred in the two unaccompanied Paganini Caprices, in which the bowing and intonation were brilliant. Mr. Milstein and his excellent accompanist, Artur Balsam, were recalled for five encores, which did not appear to be sufficient, since many in the audience were standing and cheering even after the lights were turned on. —W. L.



Nathan Milstein

Peter Koniuch Bass

Carnegie Recital Hall, Dec. 2 (Debut).—Peter Koniuch, a Byelorussian bass recently arrived here from Italy, presented an odd miscellany of songs in his debut recital, each of which, as he sang it, seemed more lugubrious than the one that went before it. The only animated number in the program was the final "Ballato del Fischio" from Boito's "Mefistofele". In this, Mr. Koniuch used his typically Russian bass voice to dramatic effect. Despite vocal shortcomings, Mr. Koniuch possesses a voice of naturally good quality, especially in the lower register. He had the excellent support of a sympathetic accompanist, Ivan Basilievski, who handled the piano parts of the songs unobtrusively but always expressively. —R. K.

Iowa City Concerts Get Under Way

Iowa City, Iowa.—Concert activities for 1956-57 got under way with a violin recital by Ramy Shevelov on Oct. 14. The University of Iowa Symphony presented its first concert of the current season in Iowa Memorial Union on Oct. 16. Mr. Dixon chose a program which included Schubert's Symphony in C major (the "Great" C major Symphony), Berlioz's "Roman Carnival" Overture, and Rachmaninoff's Third Piano Concerto, with Robert Chapman as soloist. This program was also presented in Pella, Iowa, on Oct. 15. On Nov. 14, the orchestra played Brahms's Fourth Symphony, Beethoven's "Egmont" Overture, and Martin's Violin Concerto, with John Ferrell as soloist.

Recital by Janos Starker

The Civic Music Association launched its season on Oct. 28 with a brilliant recital by Janos Starker,

cellist. Mr. Starker's colleague at the piano was John Simms. The program included Beethoven's A major Sonata, Op. 69, Bach's Suite in G, and Kodaly's Sonata for Cello Alone, all in superb performances.

The Solisti di Zagreb opened the University of Iowa Course on Nov. 8. John Simms, head of the piano department at the University of Iowa, gave a recital at which he performed sonatas by Beethoven and Schumann, and works by Chopin, Debussy, and Bartok. This recital dedicated a new concert grand Steinway piano recently installed in North Music Hall. —Charles Eble

Ballet Theater Visits Turkey

Ankara, Turkey.—Sold-out houses both in Istanbul and Ankara greeted the American Ballet Theater in its first Turkish appearances. The company was more effectively presented in Ankara, thanks to an incomparably better stage (that of the State Opera) and a much better orchestra.

Lupe Serrano, Nora Kaye, and Erik Bruhn drew ovations, and the most popular ballet was William Dollar's "The Combat". The "cowboy" ballets "Rodeo" and "Billy the Kid" were rather coldly received, perhaps because their national and local flavoring was too strange to Turkish audiences. The visit proved that people here are hungry for ballet. Praise must go to the conductors Joseph Levine and Jaime Leon, who prepared the State Opera Orchestra in a very short time for its difficult tasks. Mr. Levine accomplished wonders in guiding the orchestra through unfamiliar modern scores.

Warfield Among Performers

William Warfield's single recital left the conviction that he is one of the outstanding lieder singers of our day. His able accompanist was Otto Herz.

Among other notable musical events was an illustrated lecture by Henry Cowell, the American composer. Mr. Cowell outlined various tendencies in contemporary American music and then explained his own compositional technique, demonstrating several fascinating innovations on the piano, to the delight of his audience.

The Gebel Trio of Hamburg gave a series of concerts in Ankara devoted to 18th-century music by such composers as Stamitz, Quantz, Boismortier, and Luebeck. The performances of this music, entirely new to Turkey, were of an authority, stylistically as well as technically, that were a revelation. —Ilhan K. Mimaroglu

OBITUARIES

DUNCAN S. ROBINSON

Duncan S. Robinson, real estate broker, died Nov. 18 at the age of 69. He was one of the founders in 1954 and the first president of the Berlioz Society, a group organized to advance knowledge and understanding of the French composer's works.

W. H. HOERRNER

William Henry Hoerrner, 91, head of the music department at Colgate University from 1912 until his retirement in 1935, died Nov. 28. Surviving are three cousins, Katherine, Charlotte, and Emily Weihe.

ORCHESTRAS in New York

Piatigorsky Appears With Philadelphia Orchestra

Philadelphia Orchestra, Eugene Ormandy, conductor. Gregor Piatigorsky, cellist. Carnegie Hall, Nov. 20:

Overture to "Colas Breugnot" Kabalevsky
Symphony No. 3, "Ilya Mourametz" Glière
Cello Concerto Dvorak

This appearance of Glière's "Ilya Mourametz" seemed like a foretaste of Macy's Thanksgiving Day parade, which was to take place two days later. The mammoth symphony, based on the legends surrounding one of Russia's most popular heroes, has the gigantic proportions of a Macy balloon, the colorful exterior, just about as much substance, and the same kind of childlike appeal. The symphony's justification, aside from some pleasant tunes, is its truly dazzling orchestration. From the opening murmurous measures in the low strings to the tremendous climax in the final movement, the work is clothed in one gorgeous sonority after another. The symphony proved an ideal vehicle for Mr. Ormandy and his orchestra, which made the score come glowingly alive with a superbly virtuosic performance.

Gregor Piatigorsky gave the Dvorak Cello Concerto an open-hearted,



Gregor Piatigorsky

emotionally surcharged reading that carried conviction because of the artist's sustained intensity of expression and technical élan. There were some lapses in pitch, but they were easy to overlook in the light of Mr. Piatigorsky's dramatically sweeping

performance, and the artist was justifiably cheered by the capacity audience. —R. A. E.

Arved Kurtz Plays In Three Concertos

Orchestra concert, conducted by Wilfrid Pelletier. Arved Kurtz, violinist, with Glenda Williamson and Marilyn Dubrow, violinists. Hunter College Playhouse, Nov. 20:

Concerto in A minor Vivaldi-Nachez
(for two violins)
Concerto in D minor Bach
(for two violins)
Concerto No. 4, in D major, K.218 Mozart

A program of three familiar violin concertos, with Arved Kurtz performing in all three, attracted a large audience to the Hunter Playhouse.

Mr. Kurtz, a member of the faculty of the School of General Studies in Hunter College, has been director of the New York College of Music for the past 12 years. With the conductor of the Quebec Symphony on the podium, Mr. Kurtz was joined by two of his talented pupils in the first half of the program. Glenda Williamson and Mr. Kurtz were heard in the Vivaldi concerto, arranged by Nachez. Fourteen-year-old Marilyn Dubrow was the second violinist in the Bach work.

Following intermission, Mr. Kurtz joined Mr. Pelletier and the small orchestra in a performance of the Mozart Concerto No. 4. Music for the occasion was provided in part by a grant from the Music Performance Trust Funds of the Recording Industries obtained by the co-operation of Local 802, American Federation of Musicians. —W. L.

Geza Anda Plays Bartok Second Concerto

New York Philharmonic-Symphony, Paul Paray conducting. Geza Anda, pianist. Carnegie Hall, Nov. 22:

Hymn and Fuguing Tune No. 2 for String Orchestra Henry Cowell
Symphony No. 4 Schumann
Piano Concerto No. 2 Bartok
"Daphnis et Chloe", Suite No. 2 Ravel

The musical feast the Philharmonic offered its patrons on this Thanksgiving Night began appropriately enough with music that had a real American flavor. Furthermore, a fuguing tune, the invention of our

own pioneer composer, William Billings, is as native as the holiday itself. Although Billings was the model, Henry Cowell's well-written Hymn and Fuguing Tune is an original work, mildly spiced with modern harmonies,



Geza Anda

and not a reworking of old set tunes. Under Mr. Paray's direction, the members of the Philharmonic's string section played it with fervor.

The pièce de résistance, aside from the substantial fare provided by the Schumann, was the Bartok concerto. If Bartok, like Charles Lamb, sometimes "perceived beauty dizzily", as he certainly did in the first and last movements of this concerto, Geza Anda, with the superb backing of the orchestra, bowed his listeners over with the prodigal largesse of his technique in dispensing it. Just as compelling in its lyrical persuasion and delicate balancing of piano tone against the murmuring, palpitating percussive instruments, was Mr. Anda's meditative approach to the Adagio, where Bartok perceived beauty "darkly" rather than "dizzily".

For those of us who like our Schumann played in the old-fashioned romantic style à la Bruno Walter, Mr. Paray's virtuosic attempt to drain out every drop of orchestral effect from the D minor Symphony, while overloading the dynamics and underlining the rhythm, exciting as these sometimes were, was just cold turkey. But he did wonders with the Ravel. The orchestra, like Mr. Paray, seemed to revel in the sumptuous sounds they were making, and so did the listeners. —R. K.

Carnegie Hall, Nov. 25, 2:30.—
Geza Anda substituted the Liszt E

flat major Piano Concerto for Bartok's Second Piano Concerto in the New York Philharmonic-Symphony's Sunday concert. His performance of this familiar war horse was like a breath of fresh air. There was no lack of virtuosic brilliance or poetic feeling, and the Scherzo was notable for lightness of touch and humorous approach. The orchestra, under Paul Paray, provided a vigorous accompaniment. —F. M., Jr.

Pariset Plays Dvorak With Philharmonic

New York Philharmonic-Symphony, Paul Paray conducting. Aldo Parisot, cellist. Carnegie Hall, Nov. 24:

Hymn and Fuguing Tune No. 2 Cowell
Symphony No. 4 Schumann
Cello Concerto Dvorak
"Daphnis et Chloe", Suite No. 2 Ravel

The new work included in the Saturday night concert was the Dvorak Cello Concerto, with Aldo Parisot, young Brazilian cellist, as soloist. One greeted the performance with mixed emotions, for given a different set of circumstances and more rehearsal time it could have been completely exciting. Mr. Parisot handled his instrument tenderly, never forcing it beyond its native capacity. His phrasing (a combination of musicality plus a beautiful bow arm) was meticulous. He had transcended the digital problems of the piece and was always the expressive interpreter. It is a pity that, with all these attributes working for him, the performance was not smoother. For one thing the rapport between soloist and conductor was less than perfect, and there was a buzz in Mr. Parisot's playing that luckily cleared up in the third movement. The other compositions were repeats from the previous Thursday. —E. L.

Scherman Conducts French Program

Little Orchestra Society, Thomas Scherman, conductor. Lorin Hollander, pianist. Town Hall, Nov. 26:

"Le Parnasse ou L'Apothéose de Corelli" Couperin-Scherman
Symphony in C major Bizet
Capriccio for Ten Solo Instruments Ibert
Incidental music to "Pelléas et Mélisande" Fauré
Piano Concerto in G major Ravel

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ORCHESTRAS in New York

in the Little Orchestra Society's 10th anniversary season in Town Hall. It began with Thomas Scherman's effective orchestration of an ornate tribute by François Couperin to Arcangelo Corelli, "Le Parnasse où L'Apothéose de Corelli".

A beautifully paced performance of the delectable little symphony of Bizet closed the first half. Mr. Scherman made more of the Adagio marking in the second movement than most conductors do. Conversely, the final movement, Allegro vivace, was almost a Presto, and it did not seem inappropriate to the spirit of this performance.

The evening's soloist, Lorin Hol-

lander, replaced Nicole Henriot, who underwent an emergency operation recently in Paris. Mr. Hollander, a Juilliard student and Queens school-boy, gave an excellent interpretation of the Ravel. The audience awarded him an extended ovation. —W. L.

Orchestral Association Begins 27th Season

National Orchestral Association, Hugo Fiorato conducting. Leonid Hambro, pianist. Carnegie Hall, Nov. 27:

Overture to "Il Signor Bruschino" Rossini
Piano Concerto No. 2 Rachmaninoff
Symphony in G major ("Military") Haydn
"Symphonic Metamorphosis on Themes by Weber" Hindemith

Since Leon Barzin, the founder and guiding spirit of the National Orchestral Association, is on a well-earned sabbatical leave, the association's four concerts this season, of which this was the first, is being directed by four young American conductors who have come up from its ranks. Hugo Fiorato, who is in charge of the training orchestra during Mr. Barzin's absence, conducted this opening concert.

No one listening to Mr. Fiorato's splendidly prepared program would have guessed that this was a training orchestra or that half of its membership was new. The players were not only well disciplined, but Mr. Fiorato knew exactly how to get what he wanted from each choir with a minimum of gesture.

After the good-humored introduction of Rossini's overture, Leonid Hambro was heard as piano soloist in Rachmaninoff's Concerto No. 2. If his playing lacked the sweep and bravura that some of our more formidable virtuosos bring to the work, it was always musically and tonally satisfying.

Mr. Fiorato brought his experience as violinist in the WQXR String Quartet to bear with good effect on the Haydn "Military" Symphony which, performed with a reduced orchestra, was conceived as chamber music. The interplay of strings and woodwinds was deftly handled, and when the trumpets came in they made their "effects" without "blowing their tops".

But Mr. Fiorato is also the conductor of the New York City Ballet so he was just as much at home in Hindemith's "Symphonic Metamorphosis" with which he closed the program. The members of the orchestra outdid themselves in this score, egged on by Mr. Fiorato who made the phrases dance and kept the colors prismatic. —R. K.

Margrit Weber Makes Debut with Orchestra

Little Orchestra Society, Thomas Scherman, conductor. Margrit Weber, pianist. Town Hall, Nov. 27:

"Brandenburg" Concerto No. 4 .. Bach
Piano Concerto in A major, K. 414 Mozart
Concertino for Piano and Orchestra Honegger
"Burleske" for Piano and Orchestra Strauss

For her American debut, the Swiss pianist Margrit Weber appeared with orchestra in three works, instead of giving a solo recital. The event was under the patronage of His Excellency, the Minister of Switzerland, Henry De Torrenté. Miss Weber had chosen an interesting and exciting trio of

works, including the witty and jazzy Concertino by Arthur Honegger.

Miss Weber is obviously a hard working and serious musician, but her performance revealed neither impressive technical command nor memorable taste and interpretative insight. Her Mozart was careful, but it lacked finish, spontaneity, and beauty of tone. The phrasing at times was curiously hesitant and ungraceful. The Honegger Concertino had obviously not been sufficiently rehearsed, and the pianist and orchestra did not achieve the split-second precision that the style and idiom of the work demand. Nor was Miss Weber able to toss off the Strauss "Burleske" with the insouciant brilliance that this delightful showpiece requires. Mr. Scherman and the orchestra gave the artist devoted support but they, too, were not at their best. Miss Weber was cordially received by an audience that included many of her compatriots. —R. S.

Baron Wind Ensemble

Kaufmann Concert Hall, Nov. 28. —Samuel Baron in preparing for this concert gathered a group of our best wind instrumentalists. It paid off handsomely in a series of notable performances of four diverse compositions. The Gabrieli Canzoni for brass choirs received an antiphonal treatment in the grouping of two sets of brass at either side of the stage. It resulted in a marked piano and forte contrast, with a brilliant, flexible sound pattern.

The Blomdahl Chamber Concerto (1953) emerged as a completely different work than when first heard last season. The dodecaphonic quotient was much lower, its musical value much higher. Lines emerged clearly, went somewhere, related to other themes; the complex rhapsodic movement had plasticity with a pulse, and its climax was attended to with precision-like fury. Leonid Hambro, the piano soloist, played with wit and with power. This is one of the good pieces to come out in the 1950s, with a unique breadth and an area of tonal pull.

The Dvorak Serenade, Op. 44, has a Mahlerian cast. It is a happy, sprawling work, and was conducted with just the right amount of sentiment, while the dash prevailed throughout. We all know of Mr. Baron's affinity for Stravinsky. One remembers clearly the exciting Circle in the Square performances. This performance of the Octet was the best I have ever heard. Julius Baker and David Glazer were particularly outstanding in this triumphant releasing of all its sardonic, Shavian humor. —E. L.

Marjorie Mitchell Appears with Orchestra

Marjorie Mitchell, pianist, assisted by an orchestra conducted by William Strickland. Carnegie Hall, Nov. 28:

Piano Concerto No. 3 Bartok
"Malediction," for Piano and String Orchestra Liszt
Ballade Fauré
Piano Concerto No. 3 Prokofiev

It takes daring to shape a New York concert not in the usual way of solo works but with the resources of a full-scale orchestra and a demanding program of concertos. This was the course Marjorie Mitchell chose for her second appearance here; it was an ambitious one.

The pianist proved a developed musician with a sound grasp of musical logic. Her playing was extremely clean and was marked by sensitivity to details of phrasing, as in the Liszt

work where scale passages were at times dazzling in their sweep. Her tone tended to the brilliant side, clear but a trifle cold, and her sympathies as an interpreter also lay in this direction.

With such a bent, it was natural that the best interpretations were along similar lines. The seldom-heard Liszt work — with the man at his stormiest, if far from his best — was done with fire and assurance, though it needed more color and mood. Miss Mitchell's style was less akin to Fauré's "Ballade", whose heart lies in its subtle lyricism and nuances. She played it straightforwardly, with a slightly brittle tone that left much of its charm unrealized.

Prokofiev's Third Concerto, which ended the evening, was her best performance. With the orchestra in fine fettle and well-controlled by Mr. Strickland, Miss Mitchell brought off its brilliant pianistic sections with aplomb, and she seemed attuned to its tart humor.

Miss Mitchell's playing would have benefited from a greater palette of tone colors and more vivid contrasts of ideas. They would have given greater character to her readings and variety to her phrasing.

Although it widened the scope of her program, the orchestra was at times a hindrance to her. Formed for the occasion, it could not possibly have rehearsed enough to play with complete finesse. It took most of the program to reach this point, the Prokofiev work being its high point. —D. M. E.

Philharmonic Plays Memorial to Cantelli

New York Philharmonic-Symphony, Dimitri Mitropoulos, conductor. Carnegie Hall, Nov. 29:

Suite No. 3, in D major Bach
"Death and Transfiguration" Strauss
Symphony No. 5 Prokofiev

An air of tragedy marked this concert by the Philharmonic-Symphony. What was to have been the first appearance with the orchestra this season of Guido Cantelli became instead a memorial program in his honor. The Italian conductor had been killed six days before in an airplane crash.

Audience and orchestra were obviously moved by the occasion, and it stirred the symphony and its conductor to some unusually fine playing. The ensemble's tone throughout the evening was deep and rich, and Mr. Mitropoulos made the most of the works on the program, achieving at times a fierce dramatic force that seemed almost to drive beyond the bounds of music.

The contrasts of terraced dynamics in the Bach suite received special attention, and those inner voices which especially enrich the harmonic texture were tastefully brought out, aiding in particular the movement toward cadences. The famous "Air" was effectively played, with a slow, very intense, yet singing line.

One can quibble, to be sure, about the imperfect balance at times between strings and winds, or even more that the massed forces of the Philharmonic hardly gave the piece a Baroque character. In this setting, though, it seemed apt, the large sound giving unusual breadth of character.

Strauss's tone poem, one of Mr. Cantelli's favorite works, was performed in his memory. It received a fiery, charged interpretation of wide scope — indeed, one almost felt a bit too much. Mr. Mitropoulos came close to exaggerating its moods, from the

(Continued on page 27)

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OPERA at the Metropolitan

(Continued from page 3)

but she has sung the role there many times and was fortunately able to jump in at short notice. Her performance was exciting in its passionate urgency, especially in the Trial Scene, in which she won an ovation. Kurt Baum, as Radames, and Frank Valentino, as Amonasro, made their first appearances of the season in those roles. The rest of the cast was familiar, with the talented and charming Antonietta Stella in the title role; Nicola Moscona, as Ramfis; and Louis Sgarro, as the King. Fausto Cleva conducted.

—R. S.

La Bohème

Nov. 26.—Three artists were substituted on short notice for this performance of "La Bohème". Hilde Gueden was to have sung her first Mimì of the season but was indisposed, and the part was taken by Lucine Amara. Daniele Barioni substituted for Giuseppe Campora as Rodolfo, and the role of Schaunard was played by George Cehanovsky in place of Clifford Harvuot.

Others in the cast included Enzo Sordello, Norman Scott, Laurel Hurley, Lawrence Davidson, Charles Anthony, Alessio De Paolis, and Calvin Marsh. The conductor was Thomas Schippers.

—D. M. E.

Les Contes d'Hoffmann

Nov. 29.—The season's first performance of Offenbach's "Les Contes d'Hoffmann" found Thomas Schippers at the helm for the first time at the Metropolitan, introduced Belen Amparan in her debut with the company, in the role of Giulietta, and also marked the first time that George London had sung the roles of Lindorf, Coppélius, Dappertutto, and Dr. Miracle at the Metropolitan.

Mr. Schippers conducted the score with the complete command, taste, and intelligence that have marked all his work at the Metropolitan. If this performance was too briskly paced at times and hard-driven, this could be attributed to nervous tension. I am sure that Mr. Schippers will give himself and the artists more room in future performances.

Miss Amparan, born of Mexican parents in El Paso, Texas, studied in Mexico and in Italy. She is handsome, gifted with a naturally warm and voluminous voice, and endowed with temperamental fire. Her singing and acting on this occasion, however, betrayed faults which could not be wholly attributed to debut nerves. At her entrance (which is awkward for the singers because they come in at the back of the stage where they cannot see the conductor readily until they step out of their gondola) Miss Amparan was behind the beat and off pitch. Later, she grew somewhat more secure but she tended to force her voice in top phrases and her tones were often poorly supported and unfocused.

It was plain that this talented young artist needs further training, with especial attention to vocal technique, before she can do justice to herself in a role like Giulietta, which, brief as it is, calls for highly expert singing. Miss Amparan's acting, also, was a bit naive, though sincere and vital as far as it went.

George London's performance in the four roles was nothing short of masterly. Each character was beautifully delineated and quite different

from the others, though a sinister thread united them. The touch of cynical dandyism in Lindorf's personality was conveyed with telling gestures, although a stronger suggestion of malevolence in this scene would be appropriate. Mr. London's Coppélius was one of the best I have ever seen: a wonderful genre portrait, a figure that might have stepped out of the pages of Balzac or Dickens.

The symbolical aspects of Dappertutto did not escape him, but it was in the role of Dr. Miracle that he was



Sedge Le Blang

George London as Coppélius

most truly Hoffmannesque. This macabre, terrifying apparition revealed Mr. London's vocal and dramatic powers at their highest. The suggestion of a Death's Head in the make-up was no superficial trick of grease paint and pencil, but the outward symbol of an inner force that was chilling in its implacability.

All of the artists were superb in Act III, which Mr. Schippers drove to a series of thrilling climaxes of emotional tension that left the audience limp. Seldom are the ensembles so expertly done.

Amara and Tucker

The other members of the cast were in familiar roles. Lucine Amara won a triumph when she first appeared as Antonia in this new production of the work, and she is even better in the role today. Richard Tucker, as Hoffmann, was also in excellent voice, after a cautious beginning. Mr. Tucker has enriched the detail of his acting admirably, but he now overplays the fantastic humor of Act I. Hoffmann is the victim of this weird comedy, and should not himself be sardonic or jocular. Mr. Tucker was especially eloquent in the prologue and epilogue.

Laurel Hurley was delightful as ever as Olympia, although she sang very carefully, almost in subdued fashion, at this performance. Her mime as the doll kept the audience chuckling. One of the finest performances of the evening was that of Mildred Miller, a really first-rate Nicklausse. Nor should the finished singing and acting of the veteran Alessio De Paolis as André, Cochenille, Pitichinaccio, and Frantz, go unpraised. As the decades go by, this sterling artist's work remains a model of style, finish, and intelligence.

In other roles were Paul Franke, Clifford Harvuot, Norman Scott, Lawrence Davidson, and James McCracken. Sandra Warfield made The Mother's Voice so beautiful that one was not surprised at its potent influence on her unfortunate daughter.

—R. S.

Tosca

Nov. 30.—A new set of principals took over this performance, new, however, only in terms of this season's schedule. They were Delia Rigal, as Tosca; Daniele Barioni, as Cavaradossi; and Leonard Warren, as Scarpia.

The evening belonged clearly to Mr. Warren, whose Scarpia was extraordinarily powerful. In countless small ways, through gestures, touches of make-up, coloration of phrases, he built up a truly repellent character, yet one never lacking in outward dignity. The Warren voice, too, was at its best, whether used with quiet intensity or unleashed in all its imposing power.

Mr. Barioni's youthful, exciting voice, with its darkish, baritone-like quality, was a definite contribution to the proceedings just by itself. When the tenor learns to use it with more variety and learns not to drive it too hard, as he dangerously did in this performance, he should be an even more valuable singer than he already is. As for acting the part, Mr. Barioni quite candidly did no more than take a series of prescribed stances and use stock gestures.

Miss Rigal's Tosca remained a problematic one, both vocally and dramatically. In the first act she sang almost too lightly to be heard and acted in a preoccupied, introspective manner, suggesting little of Tosca's fire and temperament. Both the voice and dramatic character became more positive in the second act, but it was still a portrayal that was too inward and restrained for the role. Vocal gains were evident, for Miss Rigal never produced the hollow tones that once marred her singing; and the "Vissi d'arte" had a kind of inner strength and passion.

Paul Franke made a thoroughly repulsive Spoletta, in another of his fine characterizations; Fernando Corena was the Sacristan; George Cehanovsky, the Sciarrone; Louis Sgarro, the Jailor; and George Keith, the Shepherd. Dimitri Mitropoulos, treat-

ing his singers tenderly, conducted in a restrained fashion and gained thereby in dramatic effectiveness.

—R. A. E.



Sedge Le Blang

Hilde Gueden as Susanna

Le Nozze di Figaro

Dec. 1.—The Metropolitan's first performance of the season of Mozart's masterpiece was a delight to eye and ear alike. Max Rudolf was the conductor. The pace he set was spirited yet sufficiently elastic enough to give the singers the leeway they needed. Although the touch was light and airy, there was depth of characterization in the pit as well as on the stage.

Lisa Della Casa's Countess Almaviva has grown in stature. Her gaiety had the ring of unaffected goodness in it, and her suffering a noble dignity. The warmth and beauty of the tones that flowed so effortlessly from her throat were spellbinding in "Porgi amor", and deeply moving in "Dove sono".

Hilde Gueden, as Susanna, not only looked and acted the part to perfection, but her voice was equal to all the demands of the role. Her "Deh vieni", in its sheer haunting loveliness, was one of the high spots in an afternoon where superlative singing was the order of the day. No less

(Continued on page 26)

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touchingly sung was Mildred Miller's "Voi che sapete", when, as Cherubino, she poured out her heart to the Countess. Sandra Warfield (Marcellina) and Emilia Cundari (Barbarina) also made the most of their roles.

Martial Singher made a most convincing Count Almaviva. His singing had style and polish. Cesare Siepi's Figaro, always a fine characterization, also showed improvements. Less superficially gay, the wit was the more biting. There was greater flexibility and ease in his singing. No little credit is due to the splendid efforts of Fernando Corena (Don Bartolo), Alessio De Paolis (Don Basilio), Gabor Carelli (Don Curzio) and Lorenzo Alvary (the Gardener).

—R. K.

OTHER OPERA in New York

American Opera Society Offers Beethoven's Fidelio

Town Hall, Nov. 20.—The American Opera Society has given us so many unusual and enjoyable musical experiences that we can well afford to chalk up its performance of Beethoven's "Fidelio" in concert form as a noble but unsuccessful attempt. The organization's enterprising young conductor, Arnold U. Gamson, had obviously bitten off more than he could chew in attempting to pilot and interpret this lofty and formidable masterpiece, which is one of the three

or four most difficult operas in the repertoire. Most of the technical weaknesses as well as of the stylistic confusion of the performance must regretfully be laid to his account.

No more than the playing of the overture was needed to show that the acoustics of the hall and the placing of the orchestra on the stage would destroy proper balance, nor were Mr. Gamson's tempos and phrasings fluid and sensitive. Perhaps the principal challenge to the conductor in this work is the proper distinction between the light, Singspiel elements and those mighty pages in which Beethoven opens a new world of musical expression. In his heavy accompaniment to "Jetzt, Schätzchen, sind wir allein" Mr. Gamson compelled Sara Fleming (Marzelline) and Lawrence Avery (Jaquino), to sing too loudly and too forcefully.

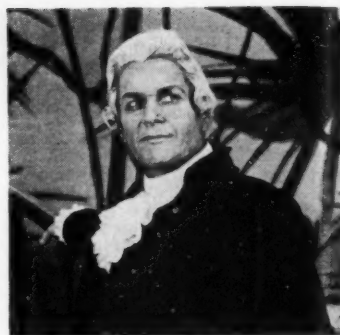
Later, in the colossal "Abscheulicher, wo eilst du hin?" sung by Inge Borkh (Leonore), he did not watch Miss Borkh and give her time to breathe and phrase properly; the horns became entangled in their obligato, and for a moment or two things threatened to go to pieces. Throughout the evening, this tentative atmosphere prevailed.

Under the circumstances, the vocalists could not be at their best. Miss Borkh's vital temperament, sense of drama, and musical command stood her in good stead. The stridency and occasional blurs in passagework in her singing may well have been brought on by nervous strain. Paul Schoeffler (Pizarro), though a bit dry of voice, was the most commanding figure in the cast and the most vocally imposing.

Fernando Corena (Rocco) very sensibly used a score and sang with mellow round tones, albeit his German diction left much to be desired. Jon Vickers (Florestan) performed his mercilessly difficult role with a vital, robust tone and emotional conviction. As to the beauty and adaptability of his voice and finish of style, we shall have to wait for other performances to make a just estimate. Alexander Welitsch (Don Fernando) was insecure as to pitch and wobbly as to tone. The brief parts of the First and Second Prisoners were acceptably sung by Enrico di Giuseppe and Thomas Pyle, more smoothly and persuasively by the latter.

Luckily, the American Opera Society was to be back with us in December with its exciting performance of "Medea", with Eileen Farrell. It should be added that the audience at the "Fidelio" was tremendously enthusiastic.

—R. S.



Friedman-Abele

Robert Rouseville as Candide in the Bernstein operetta

What it lacks is the thread to bind it together and organic substance.

The blessing of the "The Beggar's Opera" was the revelation that Brenda Lewis is back in form. Michael Redgrave was a delight as MacHeath. Mr. Engel's conducting revealed not only the sure-handed control one would expect, but also delicacy and taste.

—E. L.

Bernstein Writes Operetta Score

"Candide", a comic operetta with music by Leonard Bernstein and book by Lillian Hellman, received its Broadway premiere at the Martin Beck Theater on Dec. 1. Many musicians from the concert and opera world are featured in the work, which is based on Voltaire's satire, and the musical proved an excellent vehicle for them to display their varied talents. The lyrics are by Richard Wilbur, with additional lyrics by John Latouche and Dorothy Parker.

Bernstein had composed a tuneful and delightful score, which is, more often than not, a parody on operatic and operetta music. There is a jewel song, "Glitter and Be Gay", to outdo all jewel songs, and a duet, "You Were Dead, You Know", which is a perfect take-off on Romberg. Gilbert and Sullivan as well as Strauss waltzes also come under the scrutiny of Bernstein's clever hand. But this is not a sardonic score but one that bubbles with life and good humor, and the orchestrations by the composer and Hershy Kay are equally effective.

Robert Rouseville provided an excellent characterization of Candide. Here was no stock portrayal but one that brought the part to life vividly, and his singing was also outstanding. Irra Petina, as the Old Lady, proved again what an excellent comedienne as well as singer she is. William Olvis made a fine impression as the Governor of Buenos Aires, and he showed a rich, resonant voice. Barbara Cook acquitted herself well as Cunegonde. Also outstanding was Max Adrian as Dr. Pangloss and Martin.—F. M., Jr.

European Music Tour With MacKinnon

Douglas A. MacKinnon is again planning to lead a summer tour of European music festivals and scenic attractions. It will last from early June until early November, and places to be visited will include the Scandinavian countries, Paris, Hamburg, Passau, Würzburg, the Prades Festival and Aix-en-Provence, Venice, Rome, Yugoslavia, Bayreuth, Munich, London, Edinburgh, and other cities and countries. Further information can be obtained from Mr. MacKinnon, 304 E. 83rd Street, New York 28, N. Y.

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ORCHESTRAS in New York

(Continued from page 24)

mysterious opening, excellently sustained, and the broad lyricism of the main theme to the climaxes, which literally moved in raging torrents.

The height of the evening without doubt was the Prokofiev symphony, which had the most exciting performance this reviewer has heard. One may question its fittingness to the occasion, but there is no disputing the devotion Mr. Mitropoulos brought to it. This was an engrossing reading, progressing throughout with a logic and rightness that made complete sense. Details were neatly clarified, and the climaxes came off with a fury which at times truly stunned, particularly so the end of the first movement.

—D. M. E.

Premieres Given By Columbia Orchestra

Columbia University Orchestra, Howard Shanet, conductor. McMillin Theater, Dec. 1;

Overture to "Telemachus on the Isle of Calypso".....LeSueur
(First American performance)
Concertone for Two Solo Violins,
Oboe, Solo Cello and Orchestra,
K. 166b.....Mozart
"Music for Orchestra".....Wuorinen
(First performance)
"Music for Orchestra", Op. 50.....
Riegger
"Village Fiddler's Child", Ballad for
Orchestra; Lachian Dance: "Old
Fashioned".....Janacek

The most unusual work on this unusual program was Charles Wuorinen's composition. "The piece is constructed on two ideas, wholly non-harmonic orchestral sonorities, and glissandi", states Mr. Wuorinen, a freshman at Columbia. The sounds are akin to those in some of the experimental music of his teacher Usachevsky, and also in musique concrete and music by German composers using similar methods, such as Stockhausen. It is a gripping work, betraying also an unusually fine sensitivity to orchestral timbres. It was gratifying when playful in mood. Unfortunately it often sounded just like an electric generator station coming to life. Here is a new talent to be closely observed.

The LeSueur Overture was first performed in 1796. It bears relation to Beethoven in its forward-looking orchestration and contrasts in dynamics. It is by turns melodious and graceful. The Janacek Ballad is a strange, folkloric Czech poem. Written in 1913, it combines the Dvorak-Smetana Romantic idiom with a far more modern, dissonant style. The first of six Lachian dances which ended the program is in the manner of a Slavonic dance.

Howard Shanet conducted with energy, authority and unflinching good

sense. The orchestra played with vigor though there was recurrent roughness. It seemed more in sympathy with the Wuorinen and Riegger pieces. The soloists in the Concertone (listed as K. 190 by Einstein) were Judith Basch and Elizabeth Weickert, violins; Andrejs Jansons, oboe; and Michael Rudiakow, cello.

—D. B.

Telemann Society

Carnegie Recital Hall, Nov. 30.—The Telemann Society's first concert of the season opened with a half-hour lecture by Richard Schulze on "The Significance of Baroque Music to Modern Life".

The gist of Mr. Schulze's thesis was that our modern music is too complex and that present-day musical instruments take too long to learn to play. He advocated a return to simplicity in musical forms and the use of instruments like the harpsichord, the viola da gamba, the oboe da caccia and the recorder.

Following the lecture, Mr. and Mrs. Schulze presented a program of works by L'Oeillet and Telemann, with some variations and an improvisation by Mr. Schulze to illustrate his points. Mr. Schulze played the recorder and Mrs. Schulze was heard in the triple role of recorder-player, oboist and harpsichordist. Their playing had in it the intimacy and charm of home music-making. Assisted by a small group of string players, they also performed Handel's Oboe Concerto in B flat and Bach's "Brandenburg" Concerto No. 4, in G, for two recorders, violin solo (played by Isadore Cohen), and strings.

—R. K.

New Season Begins For Youth Concerts

Two recent concerts launched the new season of children's programs in New York City. Nov. 21 the Wheeler Beckett Orchestra, Wheeler Beckett conducting, gave an afternoon concert at Carnegie Hall under the auspices of the New York Youth Concerts Association. The program had works of Wagner, Beethoven, Chabrier, Rimsky-Korsakoff, Rossini, and Borodin, as well as a demonstration of instruments of the orchestra.

On Dec. 1 the New York Philharmonic-Symphony Young People's Concert series got under way. Wilfred Pelletier directed the orchestra in a program of music based upon dances and dance rhythms, with John Langstaff, the season's new commentator, explaining the dances and their relation to symphonic music. Percy Grainger's "Shepherd's Hey", built entirely upon the Morris Dance, was the main work of the afternoon.

man, one of the heroines of the Underground Railroad in the days of slavery, brings to it a new cohesiveness and richness of detail. The accompaniment is now provided by Negro folk songs and hymns, sung by Stradella Lawrence, as Harriet, and by a group of other singers. The excellent vocal arrangements are by Howard Roberts. In its new form, this composition maintains a sort of continuity while ranging freely in time and space. The glimpses of human tragedy and comedy, the earthy scenes of slave life are merged into the larger theme of human persecution and ultimate resistance and triumph. All of the singers and dancers gave an inspired performance.

The rest of the program was made up of "Games", which was as charming and deeply moving as ever, and "Nocturne", also familiar from earlier recitals. This was an afternoon of living theater of a very high order.

—Robert Sabin

May O'Donnell and Company

Brooklyn Academy of Music, Nov. 23.—An injury to Miss O'Donnell had forced this rescheduling of the program originally set for Nov. 3. The new work presented in this long and arduous dance program was "Lilacs and Portals", the title taken from the music of Carl Ruggles. Working with what was by far the best music of the evening, Miss O'Donnell created her most successful work. There were tenderness and compassion in this work, in which the dance line does more than oscillate, as it builds in form and motion.

Miss O'Donnell's limpidity of movement strove toward a characterization that was missing in the movements of the others. Her body movements were surcharged with the most subtle tensions and relaxations.

—E. L.

Michael Rabin To Record in London

Michael Rabin will leave for Europe shortly to make recordings and solo appearances there. The young violinist is scheduled to make several disks with the Philharmonia Orchestra under Erich Leinsdorf in London, during the first week in January, for Angel Records. Solo appearances will follow with the Royal Philharmonic at Festival Hall, a radio concert with the BBC, and other appearances with the Birmingham orchestra and engagements in Stockholm, Oslo, Gothenburg, Cologne, Helsinki, and Prague. Recitals are scheduled for Milan, Genoa, and Turin.

Appearances earlier this year have included solo recitals in Symphony Hall, Boston, and in Kansas, New Mexico, and Missouri. He appeared with the Montreal Symphony and the Denver Symphony, and recently recorded a new release for Angel of the Tchaikovsky concerto, with the Philharmonia Orchestra of London under Alceo Galliera.

Guild Benefit Is Profitable

Nearly \$29,000 will accrue to the Metropolitan Opera Production Fund as the result of the benefit performance of "Lucia di Lammermoor", sponsored by the Metropolitan Opera Guild on Monday evening, Dec. 3, before a sold-out house.

Announcement of the proceeds of the performance was made by Langdon Van Norden, president of the guild, at the organization's annual

luncheon on the same day. It was also announced that the first "Traviata" of the Metropolitan season on Feb. 21, with Renata Tebaldi in the title role, will be sponsored by the Metropolitan Opera Guild as a benefit on behalf of the Production Fund. This new production, to be staged by Tyrone Guthrie with sets by Oliver Smith, has been made possible by a guild contribution.



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DANCE in New York

Donald McKayle and Company

Hunter Playhouse, Nov. 25, 2:30.—This was a repeat of the program which Mr. McKayle had offered the previous evening, the demand for tickets making a second concert necessary. And small wonder, for here is a dancer and choreographer of profound gifts, whose great concern is not with pretty patterns or sophisticated poses, but with humanity.

The concert opened with the premiere of "Four Vignettes" (Rhythm, Blues, Ballad, and Reel), set to music by Samuel Barber. In rhythmic vigor,

clarity of line, and breeziness of style, the choreographer brings out the best that is in the music, and it adds moods of sensuousness and tenderness that are skillfully conveyed. A greater variety of movement in the four sections would make it even more appealing. The work was exhilaratingly danced by Mr. McKayle, Lee Becker, Christyne Lawson, Alvin Ailey, Kathleen Stanford, Jacqueline Walcott, George Mills, and Ernest Parham. Josef Wittman was the pianist.

Mr. McKayle's new version of "Her Name Was Harriet", an extended work based on the life of Harriet Tub-

New Recordings

American Pioneer

Gottschalk: 12 piano compositions. Eugene List, pianist. (Vanguard VRS-485, \$4.98) ★★★

Something of a revival of interest seems to be under way in the music of Louis Moreau Gottschalk, the phenomenally popular American composer and pianist of the last century. Friend of Berlioz and Chopin, the New Orleans-born Gottschalk was the darling of the richest Paris salons in his youth, and he was the first American musician to receive any sort of recognition in Europe.

He was a brilliant pianist and toured widely in South America and the United States, where his poetic appearance and genteel manners made him a great favorite, particularly with women and young girls. He rarely played anything but his own compositions, and these were shrewdly tailored to the tastes of his musically naive audiences; they were either ornately brilliant or drippingly sentimental in conception, sometimes a combination of both. Gottschalk was the first to use Creole and Negro rhythms and melodies in composition, and this was his one real contribution to American music.

The present collection, which is the first to be recorded on LP, contains all of the best-known works, includ-

ing "Bamboula", "The Last Hope", "The Banjo", "Le Bananier" and "The Dying Poet", and Eugene List plays them with all the dash, the bravura and the bombastic style that they require. Though they may not bear close inspection artistically, they are remarkably effective show pieces of a kind that is never heard today but nevertheless represents a historically momentous step in the musical coming-of-age of this country. —R. E.

Typically French

Massenet: "Manon". De los Angeles (Manon), Henri Legay (Des Grieux), Michel Dens (Lescart), soloists, chorus and orchestra of the Paris Opéra-Comique, Pierre Monteux conducting. (Victor LM 6402, \$15.92) ★★★

All available recordings of "Manon" were made in Paris by the Opéra-Comique, the theater for which the opera was written, and this is as it should be since "Manon" is perhaps the most typically French of all French operas and fares much better in the hands of French artists of the national theater than of any heterogeneous group of players who might be assembled elsewhere. Victoria de los Angeles, who heads the cast in the title role, is, of course, not French, but she has an artistic adaptability and a sharp instinct for style which

permit her to fit in with her French colleagues perfectly except for a slightly different accent.

Just as Molière is really the sole property of the Comédie Française



Serge Le Blanc

Victoria de los Angeles as Manon

and is unlikely to be done with the same esprit de corps elsewhere, so many French operas like "Manon", "Louise", and even "Pelléas et Mélisande" take on a special flavor when done by the Opéra-Comique. As with American jazz, which is virtually inimitable outside this country, it is a matter of style and sophistication in an idiom which derives from the national culture and mores. "Manon", which is a trivial and rather pointless romance as developed by Massenet, gains piquancy and a feeling of dramatic realism when played by the Opéra-Comique. The voices seldom are great ones, but the spoken lines are read, and the musical ones are sung, with a clarity and a sense of nuance as well as of theatrical effect, which give the work dramatic impetus and cogency. This quality comes through strongly in the recording.

Miss De los Angeles sings persuasively and with lovely tone quality for the most part, although the voice tends to take on a slight edge in the French language. Pierre Monteux conducts con amore, and the other principals, while not remarkable vocally, set the indispensable style of the performance mentioned before. —R. E.

Stylistic Midpoint

Scriabin: Sonata No. 3; 16 Preludes. Vladimir Horowitz, pianist. (RCA Victor LM 2005, \$3.98) ★★★

Scriabin's Third Piano Sonata, written in 1897, when the composer was 25, marks a kind of midpoint in his evolving style. The influence of Chopin, so strongly apparent in the early examples of the preludes included here, is tempered by considerable harmonic originality, but it is not as harmonically free and radical

as the style eventually became and which is in turn illustrated by the late preludes played on this record. The Third Sonata is quite a fascinating work, with much lovely detail worked into a cohesive whole. This is music that suits Mr. Horowitz's temperament perfectly, and he plays it with great sensitivity and nervous tension. Some of the fast preludes give him a chance to display his fabulous speed and finger control. —R. A. E.

Viennese Tradition

Johann Strauss, Jr.: "Der Zigeunerbaron". Waldemar Kmentt (Barinkay), Hilde Rössl-Majdan (Czipra), Gerda Scheyer (Saffi), Kurt Preger (Zsupan), Emmy Loose (Arsena), Erich Kunz (Homonay), Eberhard Wächter (Carnero), Elisabeth Fez (Mirabella), Paul Spani (Ottokar). Chorus and orchestra of the Vienna State Opera, Anton Paulik conducting. (Vanguard VRS 486/7, \$9.96) ★★★

In "The Gypsy Baron", Johann Strauss, Jr., attempted a more ambitious score than he did in "Fledermaus", but the results were not quite as satisfactory. It is still a score of considerable enchantment, and its "Treasure Waltz" is about as well known as any of Strauss's other waltzes. First performed in 1885 in Vienna, the operetta had achieved 1,000 performances in that city by 1909, and it has been widely popular all over the world. Anton Paulik conducts a gilt-edged cast in this performance, which preserves the vitality and charm of the score in a thoroughly Viennese performance. —R. A. E.

Two Requiems

Fauré: Requiem. Suzanne Danco, Gerard Souzay, Union Chorale de la Tour de Peilz, Orchestre de la Suisse Romande, Ernest Ansermet conducting. (London LL 1394, \$3.98) ★★★

Francoise Ogéas, Bernard Demigny, Chorus of the French Radio-Television, Orchestra of the Champs-Élysées Theater, D. E. Inghelbrecht conducting. (London Ducretet-Thomson DTL 93083, \$4.98) ★★

It is a little difficult to see why London followed its own fine recording of the Fauré Requiem with the distinctly inferior release from the Ducretet-Thomson catalogue. There is no comparison between the two, and the first cancels out the second on all counts. The Ducretet-Thomson is sloppily recorded; the various components are out of balance most of the time and to the extent that it is difficult to make head or tail of the music; the soloists are undis-

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Key to Mechanical Ratings

★★★★ The very best; wide frequency range, good balance, clarity and separation of sounds, no distortion.
★★★ Free from all obvious faults, differing only slightly from above.

★★ Average.

★ Markedly impaired. Includes dubbings from 78-rpm disks, where musical virtues are expected to compensate for technical deficiencies.

tinguished, or sound so here; the chorus lacks solidity; the organ sounds hollow and fluty, and dynamics are so poorly prepared that they make no effect.

London's own version, on the other hand, has sharp profile, the instrumental voices take on individuality and color, the short solos are beautifully done by Danco and Souzay, the chorus sings meaningfully and with fervor, and the curiously secular character of the writing, little different in feeling from any of Fauré's music, is clearly revealed. Balance between the forces is maintained throughout, and the proper placing of emphasis gives the work life and movement.

The only advantage of the Ducrétet-Thomson record is that it contains, in addition to the Requiem, three other choral pieces by Fauré—the "Cantique de Jean Racine", a Madrigal and a Pavane. —R. E.

Christmas Music

Christmas Carols in Hi-Fi is the name of a recording by Carlos Salzedo, harpist, for Mercury Records (MG 50116)★★★. The noted artist has prepared his own transcriptions and variations on popular hymns and folk tunes of the season, plus a set of lesser-known carols from Provence, Naples, Catalonia, and the Basque country.

Two Musical Plays

RCA Victor has issued a 12-inch disk devoted to Jerome Kern's immortal musical "Show Boat", conducted by Lehman Engel. Singing the many beloved songs are a popular trio of Metropolitan Opera singers—Patrice Munsell, Risé Stevens, and Robert Merrill. (LM 2008)★★★

Another familiar operetta, Rudolf Friml's "The Vagabond King", is also issued by RCA Victor, this time with some of the additional songs written for the recent Paramount film version. Oreste, who took the title role in the film, is heard on this recording, with Jean Fenn, soprano of the Metropolitan Opera, sharing the singing assignments. Henri René is musical director. (LM 2004)★★★

Records in Brief

Gonzalo Soriano, Spanish pianist, plays **Granados' 12 "Danzas Españolas"** in unusual style, employing quiet dynamics for the most part. Within this framework he works with great subtlety and delicacy. The recording won a Grand Prix du Disque citation for 1956. (Ducrétet-Thomson DTL 93101)★★★

Witold Malcuzyński is heard in 11 works on a disk called "Encores" (Angel 35348)★★★. Of special interest is Paderewski's seldom heard "Cracovienne fantastique", an engaging if conventional piece. The Polish pianist plays it with his customary skill and free use of rubato. Also on the record are Debussy's "La cathédrale engloutie"; Rachmaninoff's Prelude in G sharp minor, Op. 32, No. 12, and Prelude in G major, Op. 32, No. 5; Chopin's Mazurka in A minor, Op. 68, No. 2, Valse in C sharp minor, Op. 64, No. 2, and Valse in E minor, posth.; Prokofiev's March from "The Love for Three Oranges"; Szymanowski's Etude in B flat minor, Op. 4, No. 3; and Scriabin's Etudes in C sharp minor, Op. 42, No. 5, and D sharp minor, Op. 8, No. 12.

The **Little Gaelic Singers of County Derry**, touring America this season, come from Nazareth House, a girls' orphanage in Derry, Ireland. With the assistance of two boys and of Michael

McWilliams, baritone; the group is conducted by James McCafferty in 15 delightful Irish folk songs and ballads. The arrangements are fortunately simple, so that the youngsters sing with ease and enormous charm. (Decca DL 9876)★★★

Suzanne Danco, soprano, brings her consummate style to 22 songs by **Debussy, Brahms, and Wolf** in a re-issue on one 12-inch disk of recordings on two 10-inch disks. She is accompanied by Guido Agosti in Debussy's "Trois Chansons de Bilitis", "Le Promenoir des Deux Amants", and "Ariettes Oubliées"; Brahms's "Die Mainacht", "Wiegenlied", "Ständchen", "Wir wandelten", and "Meine Liebe ist grün"; and Wolf's "Verborgenheit", "Anakreons Grab", "Blumengruss", "Gleich und Gleich", and "Frühling übers Jahr". (London LL 1329)★★★

The Greek mezzo-soprano Irma Kolassi, gifted with a beautifully warm voice, is at her best in Ravel's "Cinq Melodies Populaires Grecques" on a recording that also includes Ravel's "Chansons Madécasses" and eight Italian arias by such composers as Pergolesi, Handel, Paisiello, Caccini, and Alessandro Scarlatti. (London LL 1425)★★★. Jacqueline Bonneau is the pianist.

Vaughan Williams' "On Wenlock Edge", a cycle of six songs based on poems from A. E. Housman's "A Shropshire Lad" is given a thoroughly satisfactory performance by George Maran, tenor; the London String Quartet; and Ivor Newton, pianist (London LL 1406). One of the composer's earlier works, it shows great originality and freshness in evoking the proper atmosphere for the lyrics, without always doing justice to individual words and phrases. Mr. Maran and Mr. Newton also perform seven "Famous Love Songs", ranging from Beethoven's to Grieg's "I Love Thee". Another recording of the Vaughan Williams cycle, of comparable quality is presented by Alexander Young, tenor; the Sebastian String Quartet; and Gordon Watson, pianist (Westminster XWN 18097)★★★. This is coupled with seven songs from **Vaughan Williams' "Pilgrim's Progress"**. These are quiet, modal, skillfully written works in a sustained pastoral mood that grows a little monotonous when they are heard one after another.

Zara Nelsova, with the expert assistance of Artur Balsam at the piano, plays **Rachmaninoff's G minor Cello Sonata** in a full-blown rhapsodic style suitable to the moody, discursive, but melodically appealing score. (London LL 1480)★★★

Word Records has issued three disks of interest to those who like choral and organ music. The best of these is a program by the **Augustana Choir**, directed by Henry Veld (W 4012-LP)★★★. One side of the record is devoted to Vaughan Williams' superb Mass in G minor. On the other side is a miscellany of unusual items: Schubert's "Widerspruch" and "La Pastorella", Howard Hanson's "How Excellent Thy Name", Brahms's "Mary Magdalene", Vaughan Williams' "Souls of the Righteous", Regina Fryxell's "Christmas Wish", and Stenhammer's "Sverige". The performances are impeccable. Dubois's "The Seven Last Words of Christ", a 19th-century oratorio of considerable popularity in American churches, is capably sung by the Oratorio Singers, conducted by Clarence Snyder (W 4002-LP)★★★. The soloists are Lura Stover, soprano; Blake Stern, tenor; and Chester Watson, baritone. **Richard Purvis** plays six of his own compositions for organ: "Communion",

"Greensleeves", "Repentance", "Thanksgiving", "Supplication", and "Divinum Mysterium" (W-4004-LP)★★★. The music is influenced by the modern French school of organ composition, but not to any radical degree, and Purvis often develops pleasant fantasias on old hymn tunes in these works.

Russian Liturgical Music

Three disks issued by Westminster help to fill the gap in recorded Russian liturgical music. Nicholas Afonsky, formerly director of the Russian Cathedral Choir in Paris and now director of the Cathedral Choir of the Holy Virgin Protection Cathedral in New York, leads the latter choir on two disks in two versions of "The Divine Liturgy of Saint John Chrysostom". One is by Archangelsky

(1846-1925), possibly the greatest church choir leader Russia has known (XWN 18204)★★★. The other setting of the liturgy is made up of portions from a variety of composers, including Kedroff, Ippolitoff-Ivanoff, Tchakovsky, Tcherepnin, Gretchaninoff, Glinka, Erchan, Rachmaninoff, Aseyeff, Smolensky, and Shvedoff—practically a roll call of the leading composers of such music. (XWN 18204)★★★

Mr. Afonsky also leads the a cappella Russian Male Chorus in the Russian Orthodox **Requiem** (XWN 18263)★★★. Again, this is the contribution of many composers, although some sections consist of purely traditional music. Mr. Afonsky's ensembles have the virtue of sounding genuinely Russian in tonal quality. Texts in Russian and English are provided.

City Center Ballet To Open Season

The New York City Ballet, recently returned from an extended European tour, opens its 19th engagement at the City Center on Dec. 18. A ten-week season is scheduled, through Feb. 24.

Two new works will be added to the repertory. One is George Balanchine's "Divertimento No. 15", to Mozart's music of the same title. This is a completely new version of the work originally choreographed to the same music in 1952 under the title "Caracole". The other new work is Gian-Carlo Menotti's "The Unicorn, the Gorgon, and the Manticore", which was commissioned by the Elizabeth Sprague Coolidge Foundation and first performed last October in the chamber-music festival at the

Library of Congress in Washington. It is described as a "madrigal-fable for chorus, dancers, and orchestra", and its choreography is by John Butler. Mr. Menotti will direct, and Thomas Schippers will be guest conductor.

The Balanchine-Tchaikovsky "Nutcracker" will be presented in its full-length version during the Christmas holidays.

Heading the company will be Maria Tallchief, Diana Adams, Patricia Wilde, Melissa Hayden, Yvonne Mounsey, Allegra Kent (newly raised to the rank of soloist), André Eglevsky, Nicholas Magallanes, Francisco Moncion, Herbert Bliss, Todd Bolender, Roy Tobias, Jacques d'Amboise, Barbara Walczak, Barbara Fallis, Barbara Milberg, and Robert Barnett.

Tanaquil LeClercq is on leave due to illness, and Leon Barzin, musical director, will also be on leave.

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Schools and Studios

Four musical events were sched-
uled by the Mannes College of Music
for December. They include a lec-
ture on "Musical Life in the Nether-
lands" by Andre Jures on Dec. 10;
a concert of 20th-century music by
British composers on Dec. 12, with
works by Arthur Bliss and William
Walton; a concert by the Parrenin
Quartet, Dec. 14; and a concert by
the Mannes Orchestra on Dec. 19.

The Boston Conservatory of Music,
which reports a high enrollment this
year, has announced a production by
its drama department of Shakespeare's
"Twelfth Night", an orchestra con-
cert conducted by Rouben Gregorian,
with Frank Kneisel as soloist in Men-
delssohn's Violin Concerto; produc-
tions by the dance department; and a
violin recital by artist student Willy
Haroutounian.

A three-day festival celebrating the
opening of the Eda Kuhn Loeb Music
Library was held by the Harvard
University department of music Dec.
7 to 9. Four musical events were pre-
sented, including among them a first
performance in the East of Randall
Thompson's "Gloria" from his "Mass
of the Holy Spirit"; Walter Piston's
Second Symphony; a "Magnificat"
composed by John C. Crawford, a
graduate student; and a staging of
Monteverdi's opera "The Coronation
of Poppea".

The performance of Gian-Carlo
Menotti's "Amahl and the Night Vi-
sitors" on Dec. 15 and 16 marked the
first production of the new opera
workshop of Montreat College in
Montreat, N.C.

"The Messiah" was performed by
the Oratorio Society of Cornell Col-
lege in Mt. Vernon, Iowa, on Dec.
9. Paul Beckhelm conducted, and V.
Earle Copes was organist. The solo-
ists were Marilyn Powell, soprano;
Patricia Fraher, contralto; Charles
Curtis, tenor; and Robert Speaker,
bass.

The senior orchestra of the Third
Street Music School Settlement, di-
rected by Allan Davis, gave a con-
cert Dec. 4 featuring works by Gluck,
Schubert, Schumann, Riisager, and
Gould.

The Queens College Choral So-
ciety presented its 16th annual per-
formance of Handel's "Messiah" Dec.
14 and 15, directed by John Castel-
lini, chairman of the college's music
department. The society was assisted
by the Queens College Orchestra,
Carl Eberl, director. Soloists were
Joan Moynagh, soprano; Carol Brice,
contralto; Richard Cassilly, tenor; and
Kenneth Smith, bass.

Gabriel Banat, violinist, who has
this year been appointed to the de-
partment of music of Smith College,
performed as soloist in the Tchaikov-
sky Violin Concerto on Dec. 9 with
the Smith Symphony under Marion
DeRonde.

Marjorie Lawrence, professor of
voice at Newcomb College, New Or-
leans, presented eight of her students
in a concert Nov. 16. They were
Emogene Gunter, Mary Jennings,
Jasmine Egan, Betty Monette, Bon-
nieray Elsey, Charlene McKinnis,
Jennie Friedal, and Frances Norton.
Father Francis Burkley and Peter
Hansen, head of the Newcomb School

of Music, furnished piano accompani-
ments.

Max Walmer, accompanist and
coach, is filling a busy schedule,
teaching in New York and appearing
this season on tour with Heidi Krall,
Polyna Stoska, and Christina Cardillo,
sopranos, and Jim Hawthorne, tenor.

Alfred Martino includes among his
pupils Morley Meredith, baritone, who
gave a well-received first New York
recital, in Town Hall on Dec. 3, and
appeared as soloist with the Pittsburgh
Symphony on Dec. 7 and 9, under the
direction of William Steinberg.

Joel Myers, lyric tenor, a student of
Dorothy Hulse in New Orleans, was
presented in a recital at Marquette
Hall, accompanied by John Nickel.

Margot Castellanos Taggart and
Gladys F. Gay, both of the New Or-
leans Conservatory of Music, pre-
sented their students, Louise Johnson
and Judy Brock, in concerts recently.

Walter Kaufmann, conductor of
the Winnipeg Symphony since 1948,
will leave the position in February to
take a teaching post at Indiana Uni-
versity.

Featured in Wesleyan College's
sixth annual fine arts festival in Ma-
con, Ga., Dec. 5 to 7, were a recital
by Susan Reed, folk singer; a recital
of American music by students of the
music department; and an address by
Rudolf Bing, general manager of the
Metropolitan Opera Association.

At the Barnard College vocational
conference, held all day on Dec. 5,
music representatives on the discus-
sion panels were Alice Levine Mit-
chell, acting executive officer and
instructor, Barnard College music de-
partment; Judith Dvorkin, Broadcast
Music Inc.; and Jeanne Mitchell, con-
cert violinist.

The combined glee clubs of Mary-
mount College, Tarrytown, N. Y.,
under Hugh Ross, and the United
States Military Academy, at West
Point, under CWO Frederick W.
Boots, presented their annual concert
on Dec. 15 at the Army Theater at
West Point. A special feature of the
program was a concert performance of
Cimarosa's one-act comic opera "Love
Triumphant", under Mr. Ross's direc-
tion.

The Brooklyn Community Orches-
tra, sponsored by the music depart-
ment of Brooklyn College, gave its
first concert of the season on Nov.
30 under Siegmund Levarie. The
soloist for the evening was Jerome
Lowenthal, pianist, in Chopin's F
minor Concerto.

The semi-annual faculty concert
presented by the Queens College music
department featured works of three
faculty composers—Luigi Dallapic-
cola, Sol Berkowitz, and Leo Kraft.

Robert Unkefer, specialist in music
therapy and psychology of music, has
been named to the Michigan State
University music department. He is
former director of the adjunctive
therapy department of the Menninger
Foundation, in charge of music as a
therapeutic factor, and has been music
therapist at Winter Veterans Hos-
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Empire Photographers

The New York Singing Teachers Association observes its 50th anniversary with a dinner and concert at the Sheraton-Astor Hotel on Dec. 2. Guests of honor at the speaker's table are identified in the accompanying story

Teachers Group Has Golden Anniversary

The New York Singing Teachers Association celebrated its 50th anniversary on Dec. 2 with a dinner and concert at the Sheraton-Astor Hotel. John Brownlee was the principal speaker, discussing "Today's Prob-

lems and Tomorrow's Possibilities" (see Editorial on page 4). This was followed by a musical program, in which Mona Paulee, mezzo-soprano; James McCracken, tenor; and Marcel Grandjany, harpist, took part. Solon Alberti and Stanton Carter were the accompanists.

Honor guests from many leading organizations were seated at the speaker's table. Shown in the picture above they are, left to right, Carlos Moseley, New York Philharmonic-Symphony; William Strickland, New York Oratorio Society; Mrs. Miller and Philip L. Miller, New York Public Library; Mrs. Kastendieck and Miles Kastendieck, New York Music Critics Circle; Mrs. Rudel and Julius Rudel, New York City Opera; Gladys Mathew, National Federation of Music Clubs; Bernard Taylor, National Association of Teachers of Singing, and Mrs. Taylor; John Brownlee, American Guild of Musical Artists; Carl Gutekunst, president of the New York Singing Teachers' Association; Mary Craig, "Musical Courier"; Ronald Eyer, *Musical America*, and Mrs. Eyer; Fausto Cleva, Metropolitan Opera, and Mrs. Cleva; Edwin Hughes, the Bohemians, and Mrs. Hughes; S. Lewis Elmer, American Guild of Organists. Standing are Mrs. Clark and Eliot Clark, National Academy of Design; John Tasker Howard, American Society of Composers, Authors and Publishers, and Mrs. Howard.

Schools, according to a letter received by John Brownlee, director of the Manhattan School, from Ewald B. Nyquist, Associate Commissioner of Higher Education.

New Officers For Teachers Guild

New officers of the Violin, Viola and Violoncello Teachers Guild are as follows: Blanche Schwarz Levy, president; Alfred Troemel, first vice-president; Samuel Applebaum, Jennings Butterfield, Frank E. Cirillo, and Arved Kurtz, vice-presidents; Margaret Pardee, treasurer; Emily Franz, recording secretary; Gladys Couth Hodges, corresponding secretary; and Mary Gale Hafford, membership secretary.

San Antonio Symphony Plans Tour

San Antonio.—A winter tour of the Rio Grande Valley has been planned by the San Antonio Symphony, under Victor Alessandro. On Feb. 22 it will play at Georgetown, Texas, moving to Harlingen on the 24th, Brownsville on the 25th, Mercedes on the 26th, and Kingsville on the 27th.

Eleven out-of-town concerts for the orchestra have been scheduled so far this year. The orchestra played at Temple, Texas, on Nov. 1, at Victoria on Nov. 13, Beaumont on the 20th, and San Marcos on the 26th. On Jan. 17 it will play at Laredo, and will appear at Austin on March 3.

Music Festival Tour Is Planned

A Music Festival Tour of France, Luxembourg, Switzerland, Italy, Austria, Germany, Holland, and England, to take place from July 10 to Sept. 7, 1957, is being planned by Transmarine Tours, Inc., 500 Fifth Avenue, New York 36, N. Y. Leading the expedition will be Anders Emile, chairman of the music department of Hunter College. The itinerary is being planned with an eye to comprehensive sightseeing as well as opera and concert performances in Salzburg, Bayreuth, Edinburgh, Paris, Rome, and London.

Manhattan School Accredited by Group

The Manhattan School of Music has been accredited and is now a member of the Middle States Association of Colleges and Secondary

the Cleveland Heights (Ohio) High School and music director of the Case Institute of Technology. Chapters devoted to various phases of music are followed by lists of assigned readings, other references, appropriate recordings, suggestions for tests, and other pertinent material. 104 pp. Includes glossary of musical terms.

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Music Literature. By George F. Strickling. (M. A. Shickman & Associates, 5216 Creighton, St. Louis, Mo.) A handbook for daily use in music appreciation classes, written by the choral director of

Metropolitan Council Holds Annual Meeting

The National Council of the Metropolitan Opera held its fifth annual fall meeting in the Opera House on Nov. 15. Mrs. Frederick K. Weyerhauser of St. Paul, Minn., chairman of the council, presided. Gian-Carlo Menotti, composer and librettist, was guest speaker.

Mrs. Norris Darrell, chairman of the council-sponsored Central Opera Service, announced election of new members to serve on the Opera Service Committee; the release on Nov. 19 of "Opera Manual", a handbook of practical information for opera producers; a monthly Central Opera Service "Bulletin", which is being initiated by Henry F. Lenning, who will also be its editor; and a national opera conference and exhibition in New York City on March 29 and 30, 1957, to be held by the Central Opera Service.

Newly elected members to the Central Opera Service Committee, of which Mrs. Darrell and Boris Goldovsky remain as co-chairmen, are Kurt Herbert Adler, San Francisco Opera; Peter Herman Adler, NBC Opera; Don L. Earl, Brigham Young University, Provo, Utah; Benno D. Frank, Karamu Theater, Cleveland; Beyton Hibbitt, Tri Cities Opera, Binghamton, N. Y.; Erich Leinsdorf, New York City Opera; Leigh Martinet, Baltimore Civic Opera; Theron R. McClure, Ohio State University; Elemer Nagy, Hartt School of Music, Hartford, Conn.; Mrs. Arthur M. Reis, Hunter College Opera Association; and Mark Schubart, dean of the Juilliard School of Music. Mrs. Henry F. Lenning was appointed chairman of the council's publicity program.

It was also announced that regional auditions of the National Council were being held this season in Seattle, Tulsa, Salt Lake City, St. Paul, Chicago, Cleveland, and New Orleans. Last season \$7,800 in awards and scholarships were distributed to young singers discovered through these auditions.

Mr. Menotti urged that opera groups throughout the country give more attention to the creative artists, specifically, the American composers, since a nation's cultural heritage is based on the works of its creative artists. Mr. Menotti also spoke of the International Festival he is planning, which will present young American and European artists in opera productions to be given in Italy.

The Philadelphia Orchestra under Eugene Ormandy will make its fifth transcontinental tour from May 7 through June 2, 1957, playing a total of 24 concerts in 22 cities in 14 states. The orchestra will be heard in Illinois, Wisconsin, Minnesota, Nebraska, Missouri, Colorado, Utah, Washington, Oregon, California, Arizona, Texas, Louisiana, and Tennessee.

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Letters to the Editor

Leinsdorf and City Center

To the Editor:

The editorial re Leinsdorf in Nov. 15 issue has great impact. I have no axe to grind, and was unable to get to the Center at all this year; but if you have all the facts and have based your writing upon them, then you will have done the center, Mr. Leinsdorf, and all the rest of us a great favor.

Well written!—and it should produce euphonious reverberations.

Bernard Burbank
Bronxville, N. Y.

Cammeyer Query

To the Editor:

In your October issue, I noticed on the Obituary page details of the death of Miss Henrietta A. Cammeyer, pianist and teacher. I was very friendly with a Mr. Alfred Davis Cammeyer who left America in the latter part of the 1880s. He was a violinist and played with the Handel and Haydn Society of New York when he was 11 years of age, and having "taken a fancy for 'harmonizing'" (to use his own words) he took up the banjo. He invented "the present English banjo", and left America for London, with letters of introduction from Mrs. Brown Potter and Miss Adelina Patti. He built up a successful teaching connection,

made his way as a successful composer of songs for musical comedies, etc., and was successful as a publisher of banjo music (most of which he composed himself).

Now Alfred Davis Cammeyer died in December, 1949, in his 89th year, and he told me that he had sisters, with whom he played sonatas, etc., on the violin, when he was a boy in New York. I wonder if any of your readers who may have known the family can enlighten me. Were they brother and sister? I would be grateful for any information.

John W. Whittaker
Lille, France

More About the Past

To the Editor:

For my part I would like to see more letters to the Editor—your 20 years ago column should extend back at least 40 or 50 years—most of us can recall very easily the happenings of 20 years ago—and I wish the artists of the "golden era" at the "Met" were not so completely ignored in your special articles, etc. Some of that along with present-day trends and happenings would be very acceptable to a large number of your readers, I believe. Best wishes for the magazine's continued success.

Theodore T. Cavanaugh
Hayward, Calif.

In the news 20 years ago

On a visit to a modern farm in 1936 Richard Crooks discovers that plowing is now done on rubber tires



The Metropolitan Opera season opens on Dec. 21 with Wagner's "Die Walküre". In the cast are Kerstin Thorborg, who is making her debut, Kirsten Flagstad, Elisabeth Rethberg, Lauritz Melchior, Friedrich Schorr, and Emanuel List.

John Barbirolli has been engaged by the board of directors of the New York Philharmonic-Symphony as music director and conductor for the next three seasons.

Chicago Opera season closes with "La Juive". The cast includes Rosa Raisa, Giovanni Martinelli, and Vivian Della Chiesa. Fifteen-year-old Betty Jaynes creates a sensation as Mimi in "La Bohème" and is offered film, concert, and radio contracts.

An abundance of orchestral works

receive their Parisian premieres, including Alban Berg's Violin Concerto, Barraud's Concert di Camera, and Germaine Tailleferre's Violin Concerto.

Soloists with the New York Philharmonic have included Gaspar Casadó, Frank Sheridan, and Rudolf Serkin. Rosalyn Tureck performs Brahms's B flat Piano Concerto with the Philadelphia Orchestra.

Serge Koussevitzky conducts in Boston the first American performance of Clementi's Symphony in D major, of which a portion was located by Alfredo Casella among the manuscripts in the British Museum. Leo Sowerby's Second Piano Concerto also received a first performance in Boston.

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MUSICAL AMERICA



Members of the Civic Music Association of Mansfield, Ohio, greet Blanche Thebom after a recent recital. From the left: C. H. Platt, vice-president and concert manager; Mrs. C. H. Platt; Miss Thebom; George J. Searle; Mrs. George J. Searle, corresponding secretary

Versatility of Schwarzkopf

(Continued from page 15)
about singing in various nationalistic styles. And she has had as colleagues many famous musical personalities from whom she has absorbed much valuable knowledge. Among these persons, to mention only a few, were Kirsten Flagstad and Herbert Janssen, both of whom gave her many technical hints, and most of all, Herbert von Karajan, who gave her interpretative guidance when he conducted her operatic appearances and accompanied her in concert.

Though she has no favorites among song composers, she is particularly noted for her interpretations of Hugo Wolf, whose music she feels especially suited to her voice and temperament. Wolf, she says, should never be sung in translation, for the German words and text are too closely knit to be translated and still retain the spirit of the original.

The Challenge of Lieder

A lieder recital presents a greater challenge to her than an operatic appearance.

"You don't need as great a variety of tonal colors for an operatic performance. Fiordiligi, for example, can be sung with one particular voice, but one tonal color would be impossible in a song recital."

But she finds recording the most demanding of all. Strange as it may seem, the presence of an audience does not influence the quality of Miss Schwarzkopf's interpretations. "I try to be so completely absorbed in what I am singing that I forget about the audience. I find that a hall's acoustics make all the difference in a good or bad recital. When they are bad, I cannot play with my voice and color it with various tints and shades."

"But in a recording session, assuming acoustical conditions are ideal, you must maintain intense concentration over a much longer period of time. There are endless repetitions, not only to correct faults but also to obtain a more intense interpretation. And yet the

finished performance must convey an impression of spontaneity regardless of the many repetitions and corrections."

Miss Schwarzkopf's recordings reveal her great versatility both as a recitalist and operatic singer. She has recorded (for Angel Records) Mozart lieder with Walter Gieseking, a song program with Gerald Moore, and Schubert songs with Edwin Fischer. In recorded opera her repertory ranges from Fiordiligi in "Così fan tutte" and Gretel in "Hansel and Gretel" to Ariadne in "Ariadne auf Naxos" and the Wise Woman in Orff's "Die Kluge". Last but not least are her enchanting performances in operettas by Lehar, roles she has never sung in public, but would like to, someday.

To Record "Rosenkavalier"

Late this month she plans to record her favorite operatic role, the Marschallin, in "Der Rosenkavalier", which will be conducted by Herbert von Karajan. It was he, along with her husband, who persuaded her to sing the role at La Scala. At first she was reluctant, thinking the role too heavy for her voice. But she soon discovered that under the hands of a skillful conductor the orchestra texture could become so light and transparent as to make singing it seem like child's play. She believes that the difficulty of the role lies in the danger of being carried away dramatically so that the voice suffers from this over-excitement. At La Scala, she found the part so sympathetic that she chose to repeat it for her American operatic debut, in performances conducted by Erich Leinsdorf. She is particularly pleased that the Octavian in the recording will be sung by Christa Ludwig, whom she considers the most promising of the younger European talents.

Miss Schwarzkopf's home is in London, and she always tries to arrange her schedule to be there in the spring, so she can enjoy her beloved garden. But she will not be able to remain home for long this year, for this season is a typically

busy one. She returns to La Scala to appear as Mistress Ford in "Falstaff" and Fiordiligi. Later there are engagements in Salzburg and Vienna, and she returns to the United States and the San Francisco Opera next season.

Musical Honors

Elisabeth Schwarzkopf is proud that she is the recipient of the coveted Lilli Lehmann Medal, presented by the Mozart Society in Salzburg, and the Orfeo d'Oro, the highest Italian award for distinguished musicianship (she was the first soprano to be so honored), for these represent to her leading musical honors.

But though she has scored so many successes the world over, she is still a modest, self-effacing woman, charming to talk with, and the possessor of a rare sense of humor. Music to her is a way of life, and it is her love for it that has made her such a versatile artist. She believes in hard work and self-criticism in her art. Few would say

that she has not served it wisely and well.

Chicago Concerts Shift Hall

Chicago—Concerts to be held in Orchestra Hall have been canceled on the advice of structural engineers, the Orchestral Association announced. The association owns the hall and is the governing body of the Chicago Symphony Orchestra. Concerts of the orchestra will be held from now on in the Civic Opera House.

The cause of cancellation is some degree of settling of the north wall of the building, due to neighboring construction work.

When rebellion broke out in Hungary early in November, Joseph Szigeti was in the midst of an extensive series of European concerts. Immediately, performances by the Hungarian-born violinist were greeted with sympathy demonstrations for his native land. In Palermo, Sicily, the concert was delayed for 15 minutes while the audience stood and cheered "Viva Ungheria".



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New Music

Orchestral Work By Berger Is Issued

The score of Arthur Berger's "Ideas of Order" has been issued recently by Peters. Its music comes as no stranger to audiences in the East, for the piece, written in 1952 on a commission from Dimitri Mitropoulos, had its premiere under him with the New York Philharmonic-Symphony in 1953. A performance by Charles Munch and the Boston Symphony followed the next season.

"Ideas of Order" has been talked about already in a number of reviews. More about it comes to light here in the composer's program notes, reprinted as a preface, which discuss the work's conception and formal layout as well as its relation in spirit to the American poet Wallace Stevens.

Looking at the score now for the first time, after several hearings, some fresh but less immediate facets of the work—by all odds a most cogent piece of music—are pointed up. One of the most striking is the use of small motivic germs—specifically, three notes or, more important, two intervals—as the seeds from which the form unfolds in almost all its aspects. This in itself is hardly new, to be sure.

It finds Berger in company with Schönberg in his later years and even more so with Webern and recent 12-tone writers. But what is so effective here is that "Ideas of Order", in an essentially diatonic scheme, succeeds not just in using these germinal groups, but in infusing their essence throughout the texture of the whole work. The unity of style is considerable, and operations like octave transfers and inversions of intervals freshen the texture without causing any obscurity or confusion of ideas.

Berger achieves something else hard to come by. His lines, with their frequent wide leaps—a key point of the idiom—are genuinely tuneful. Just what makes them come off this way is elusive and fascinating, particularly since their prototypes in other works of a similar cast by various other composers often do not seem to cohere. For one thing, the leaps here are usually intervallic expansions of stepwise lines, whose melodic goals carry over despite the notes in different registers. The end result is an ingratiating lyricism.

Berger has, as well, a keen ear. His scoring of "Ideas" is transparent and fresh, marked throughout by a clean, chiselled style and an inventive use of the orchestra.

In all, this is a significant work, good music in itself, and a special and individual use of advanced techniques on quite successful terms. The score is a welcome addition to the contemporary repertoire.

—David M. Epstein

Mozart Divertimenti Reissued in Score

Mozart's *Gesellschaftsmusik* (or social music as it might be termed) as edited by Gustav Nottebohm in Series IX of the Collected Works published by Breitkopf and Härtel in 1878-80, has been reissued by Ars Musica Press and is available from Omega Music Corporation. The volume contains the scores of the Divertimenti K. 113, 131, 166, 186, 187, 188, 205, 213, 240, and 247.

In his preface to this reissue, Joseph Braunstein, of the Music Division of the New York Public Library,

tells of Nottebohm's sources. A digest of Nottebohm's editorial report is included, together with a list showing Köchel's original numbers and Alfred Einstein's revised numeration, with the date and place of composition of each work.

As Mr. Braunstein points out, this series does not contain "Eine kleine Nachtmusik", K. 525, the Divertimento for violin, viola and cello, K. 563, or the Sextet called "Ein musikalischer Spass", K. 522, which were placed elsewhere in the Breitkopf and Härtel Edition. In hard cover, this reissue is priced at \$6 and in paper at \$4.

—R. S.

Brahms Catalogue Edited by Braunstein

A revision and enlargement of the fourth edition of the "Thematisches Verzeichniss sämtlicher im Druck erschienenen Werke von Johannes Brahms", issued in Berlin in 1907 by Simrock, has been made by Joseph Braunstein, of the Music Division of the New York Public Library. It is issued by Ars Musica Press and is available from Omega Music Corporation. In hard cover it is priced at \$7.50.

The original catalogue has now become obsolete, Mr. Braunstein remarks, in the light of the Complete Works published in 1926-28 by Breitkopf and Härtel under the auspices of the Gesellschaft der Musikfreunde in Vienna. It is also rendered obsolete by still more recent discoveries, made since the Complete Edition of the 1920s. The present catalogue takes these into account and lists all of Brahms's original works and his own arrangements. It includes the publishers and first date of publication. A separate index gives the titles and first lines of all the vocal music.

—R. S.

Boosey and Hawkes Adds to Catalogue

The publishing firm of Boosey and Hawkes has recently acquired, with some few exceptions, the list of works comprising the catalogue of Arrow Music Press, with contents primarily of American works. The firm has also concluded negotiations whereby they represent in the Western Hemisphere the Czech and Hungarian State Publishing Companies, Artia and Kultura.

Artia is issuing for the first time a critical edition of the complete works of Antonin Dvorak. They also publish the works of Janacek, Martinu, Novak, Suk, and Vranicky. Kultura's list of composers is represented by Farkas, Gyula David, Szabo, and the well-known Hungarian writers, Bartok, Kodaly, and Weiner.

J. Tatian Roach Leaves MPHC

J. Tatian Roach, head of the standard and educational division of Music Publishers Holding Corporation, has resigned effective Jan. 1, 1957.

Arthur Cohn In Mills Post

Arthur Cohn has recently been appointed director of symphonic and educational music at Mills Music, Inc., in New York. Mr. Cohn previously held the position of executive

director of the Settlement Music School in Philadelphia and director of the Fleisher Music Collection at the Free Library of Philadelphia, where he also headed that institution's music department.

Unusual Program In Minneapolis Series

Minneapolis.—The fifth subscription concert by the Minneapolis Symphony, on Nov. 23, must be put down as one of the most unusual of any season. It included an American premiere, Schönberg's "Psalm", and three works new to these concerts: Earl George's "Thanksgiving Overture", Hindemith's "Hérodiade", and Stravinsky's "Perséphone".

Vera Zorina was the principal solo performer. She read "Hérodiade", in Mallarmé's original French, and intoned in impeccable German Schönberg's own text for his "Psalm". Then she danced (and read, in English) André Gide's melodrama of Perséphone.

Antal Dorati used two-thirds of his regular orchestra in the pit of Nor-

throp Auditorium. The conductor was also responsible for the direction, scenery and costumes in the Stravinsky. Wendell Josal executed the scenery; Miss Zorina created the choreography and her own costumes; and other costumes were from the local Academy of the Dance.

The Macalester College Choir, Ian Morton, director, was on-stage most of the evening and did a highly creditable job with some difficult music. The Academy of the Dance's contribution was noteworthy and appropriate.

Richard Paige was a remarkable narrator in "Perséphone", singing with a clear tenor quality, from memory, the part of Eumolpe.

A near-capacity audience—more than 4,000—watched the proceedings on-stage. Missing in the local press was sufficient enthusiasm for the whole project, which went a long way toward counteracting audiences' complacency in accepting too often programs of 19th-century orchestral museum pieces.

The Minneapolis Symphony can continue to step out in this way.

—Paul S. Ivory

Composers Corner

A new opera by Francis Poulenc, "La Dialogue des Carmélites", which concerns 16 nuns guillotined during the French Revolution, is to be given this season at the Paris Opera. Other performances were already announced for La Scala in Milan, which will have the premiere of the work, composed on commission for Ricordi. The production at Milan is listed for January or February, and the one at Paris should follow shortly afterwards. Each will be in the respective national languages.

Original performances of vocal compositions by Conrad Beck, Philipp Mohler, and Herman Reutter were heard during the "Festival Days of Modern Chamber Music", held in Brunswick, Germany, Nov. 13 to 17.

The opera house in Wuppertal, Germany, was recently reopened with a performance of Paul Hindemith's "Matthis der Maler".

Charles Munch and the Boston Symphony will perform Mabel Daniel's "Psalm of Praise" at the two final concerts of this season.

Polish composer Andrzej Panufnik who left his native land in 1954, is now living in London. Since his arrival there he has been active conducting and composing. Some works are now in the Boosey and Hawkes catalogue.

In connection with the 1957 Jewish Music Festival, a plan for commissioning music by Jewish composers on a national scale has been announced by the National Jewish Music Council of the Jewish Welfare Board. The festival will be held Jan. 12 to Feb. 12, and Jewish organizations and communities throughout the country will commission composers for works to be performed by a particular ensemble or person.

An exhibit of scores, first editions, pictures, and other memorabilia of

Marian and Edward MacDowell is on exhibit through February at the New York Public Library.

The German National Music Committee has made arrangements for the issuance by Deutsche Grammophon of 12 long-playing records of music by contemporary German composers. They are Guenter Bialas, Boris Blacher, Johann Nepomuk David, Hugo Distler, Werner Egk, Wolfgang Fortner, Harold Genzmer, Karl Amadeus Hartmann, Hans Werner Henze, Kurt Hessenberg, Karl Holler, Philipp Jarnach, Giselher Klebe, Carl Orff, and Ernst Pepping.

William Bergsma and Ernst Krenek will be guest composers during the Contemporary American Music Symposium to be presented May 14 and 15 at Illinois Wesleyan University, Bloomington. This will be the school's sixth musical event in the annual Contemporary Arts Festival.

Irwin Bazelon, Arthur Berger, Ernest Bloch, Jacques de Menasse, Vittorio Rieti, and Leo Smit are composers who will have works played by the New York Chamber Ensemble, under Dimitri Mitropoulos, in their series of concerts this season.

William Mayer's "Hello, World", a children's opera, was performed by Thomas Scherman and the Little Orchestra in November, including a CBS telecast. His "Concert Piece for Trumpet and String Orchestra" will be played by Mr. Scherman and his orchestra on Jan. 21. The "Music in our Time" series will program the composer's "Essay for Brass and Winds".

Andre Jurres, director of DONE-MUS (Foundation for the Documentation of Netherlands Music), lectured on the music of the Netherlands at the New York College of Music Dec. 3. He also lectured in universities in California, Oregon, Washington, Iowa,

First Performances in New York

Opera

Engel, Lehman: "The Soldier" (Concert Artists Guild, Nov. 25)

Orchestral works

LeSueur, Jean François: Overture to "Telemachus on the Isle of Calypso"

(Columbia University Orchestra, Dec. 1)

Wuorinen, Charles: "Music for Orchestra" (Columbia University Orchestra, Dec. 1)

Idaho, Illinois, Kentucky, Ohio, and other states during his two-month stay in this country.

Works by Genevieve Chinn, Allen Brings, Natalie Rojansky Tillotson, and David Russell Williams, graduate students at Columbia University, were given in a concert at Barnard College Dec. 14.

The Composers Forum opened its 22nd season Dec. 13 at McMillin Theater of Columbia University. Works by Alvin L. Epstein and Elias Tannenbaum were performed, with Virgil Thomson serving as moderator. Among established composers to appear on the forum this year are Luigi Dallapiccola, Nils Viggo Bentzon, and Ross Lee Finney.

Contests

CONNECTICUT MUSICIANS COMPETITION. Auspices: Connecticut Valley Music Festival. Open to residents of Connecticut, who are not more than 30 years old. Contestants may sing or may play any accepted instrument. Award: paid engagement during the festival's summer season in Deep River. Auditions held on March 5, 1957. Address: D. B. Chidsey, Lyme, Conn.

WASSILI LEPS COMPOSITION AWARD. Auspices: Brown University Department of Music. For a composition for mixed chorus, male chorus, or female chorus, with or without accompaniment, not less than four minutes in duration. Texts may be sacred or secular, in English or Latin, and must be in public domain. Open to natives of Rhode Island. Award: \$300 and \$100. Deadline: April 26, 1957. Address: Wassili Leps Foundation, Department of Music, Brown University, Providence 12, R. I.

OHIO UNIVERSITY OPERA CONTEST. Auspices: Ohio University School of Music. For a previously unperformed chamber opera of about 45 minutes' duration. Open to United States citizens. Award:

performance by the university opera workshop during the summer of 1957. Deadline: May 1, 1957. Address: John Bergsagel, director of the Opera Workshop, School of Music, Ohio University, Athens, Ohio.

Bolet Makes Cuban Tour

Jorge Bolet left the United States on Dec. 7 for a series of performances in his native Cuba. The pianist is appearing three times with the Havana Philharmonic under the baton of his brother, Alberto Bolet—their first Havana appearances together in five years. In addition to his orchestral engagements, Mr. Bolet is scheduled for a pair of recitals on Havana's Pro Arte Musicales Series.

Among this season's engagements upon his return to the United States is a performance of three major concertos in one evening as soloist with the Atlanta Symphony. His American tour runs through to May, followed by concerts in South America during the summer and European engagements from October to December, 1957.

Mr. Bolet returned to the United States last month from a two-month tour of Europe, highlighted by his Oct. 1 appearance as soloist with the Royal Philharmonic in London's Royal Festival Hall.

Gordons Heard In Joint Recital

Athens, Ohio.—Marjorie Gordon, soprano, and her husband, Nathan, violinist, gave a joint recital here on Nov. 26, featuring solo works and duets. Gloria Hieger was the accompanist. Mr. Gordon is principal violinist of the Pittsburgh Symphony and a member of the music department of Duquesne University. Mrs. Gordon is also on the Duquesne faculty, and has given a great many operatic performances as well as recitals throughout the country.

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2nd American Tour — Coast to Coast — Oct.-Dec. 1956

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Victor Babin, Piano
Szymon Goldberg, Violin
William Primrose, Viola
Nicholas Gaudan, Cello

Returning Jan. 1958 — Fifth Tour

Virtuosi di Roma

RENATO FASANO, Conductor

Personal Direction: Coppicus & Schang

By arr. with Albert Morini

Fourth American Tour February - April 1957

Vienna Academy Chorus

GUNTHER THEURING, Conductor

Personal Direction: Andre Mertens

12 male singers, 12 female

The Paganini Quartet

Personal Direction: Coppicus & Schang

The Carolers Trio

Personal Direction: Judson, O'Neill & Judd

Jane Wilson, Soprano
Jonathan Wilson, Tenor
Eric Carlson, Bass
(with pianist)

The Angelaires

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Harp Quintet

Roman Totenberg and his

Instrumental Ensemble

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Company of Nine

The

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JOSEPH Battista <i>Pianist</i>	JUSSI Bjoerling <i>Tenor</i>	WALTER Cassel <i>Baritone</i>	ALEC Templeton <i>Pianist</i>
RAY Dudley <i>Pianist</i>	MISCHA Elman <i>Violinist</i>	NADINE Conner <i>Soprano</i>	THOMAS L. Thomas <i>Baritone</i>
TODD Duncan <i>Baritone</i>	RUDOLF Firkusny <i>Pianist</i>	JON Crain <i>Tenor</i>	ROMAN Totenberg <i>Violinist</i>
EUGENE List <i>Pianist</i>	CARROLL Glenn <i>Violinist</i>	LISA Della Casa <i>Soprano</i>	DOROTHY Warenskjold <i>Soprano</i>
GEORGE London <i>Baritone</i>	SZYMON Goldberg <i>Violinist</i>	IGOR Gorin <i>Baritone</i>	FRANCES Yeend <i>Soprano</i>
MILDRED Miller <i>Mezzo-Soprano</i>	NAN Merriman <i>Mezzo-Soprano</i>	WITOLD Malcuzyński <i>Pianist</i>	Personal Direction Andre Mertens
WILLIAM Primrose <i>Violist</i>	Lily Pons <i>Soprano</i> <i>Metropolitan, San Francisco Operas</i>	DOROTHY Maynor <i>Soprano</i>	JAN Rubes <i>Basso</i>
Sanromá <i>Baldwin Piano</i> Pianist	TOSSY Spivakovsky <i>Violinist</i>	YEHUDI Menuhin <i>Violinist</i>	RENATA Tebaldi <i>Soprano</i>
ELEANOR Steber <i>Soprano</i>	GLADYS Swarthout <i>Mezzo-Soprano</i>	LEONARD Pennario <i>Pianist</i>	Personal Direction Horace J. Parmelee
EDWIN Steffe <i>Baritone</i>	Vronsky & Babin <i>Steinway Pianos</i> Duo-Pianists	BERL Senofsky <i>Violinist</i>	MILDRED Dilling <i>Harpist</i>
CAMILLA Wicks <i>Violinist</i>		RISE Stevens <i>Mezzo-Soprano</i>	HERMAN Godes <i>Pianist</i>
CAMILLA Williams <i>Soprano</i>			

Y.